

# THE ILLUSTRATED LONDON NEWS

1/

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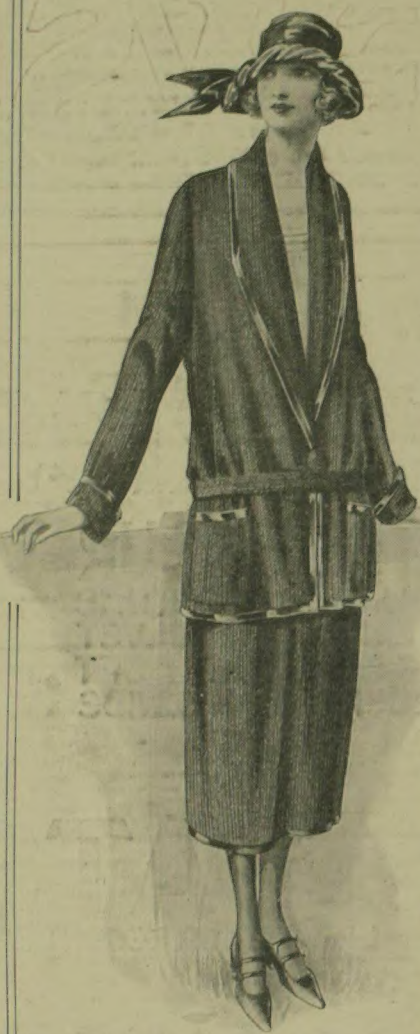
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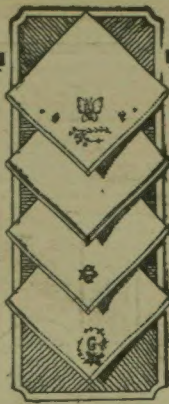
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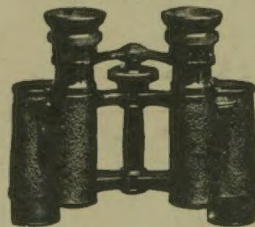
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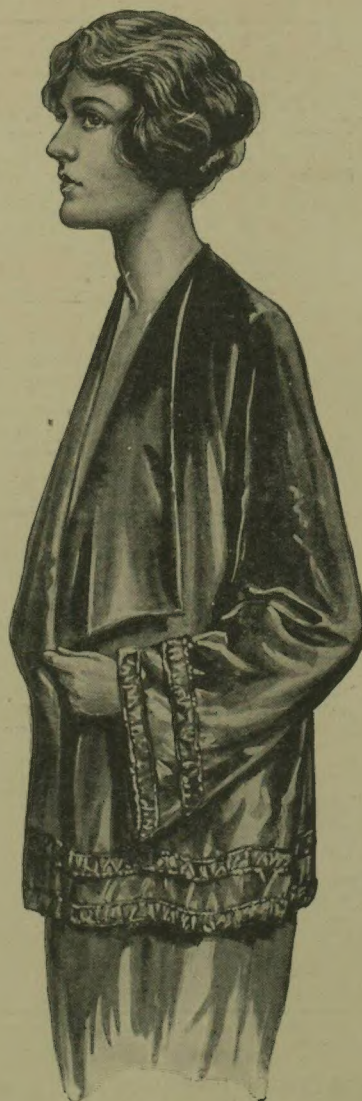
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, NOVEMBER 4, 1922.

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THE HEAD OF THE ROMAN CATHOLIC CHURCH: THE POPE TAKING HIS DAILY WALK IN THE VATICAN GARDENS.

PHOTOGRAPH BY COMMENDATORE FELICI. (SEE OTHER PHOTOGRAPHS IN THIS ISSUE.)





By G. K. CHESTERTON.

THERE seems to have been a curious and comic mistake about the American Ambassador. Various newspaper critics and newspaper correspondents have broken out into big head-lines to the effect that Colonel Harvey says that women have no souls. He is also reported as saying that the Ten Commandments do not apply to women, though whether this is regarded as a privilege or a disadvantage is not quite clear. The report is very confused and unconvincing; but, reading between the lines, I am sure that Colonel Harvey meant the very opposite of what he said. Irony is an institution in America. The mistake was one of the many mistakes made by forgetting that the American nation is a nation, and therefore the American citizen is a foreigner. As it is, Colonel Harvey certainly has the laugh of us. But the American way of having the laugh of anybody consists in not laughing. His style of humour is expressed in the two words soliloquy and solemnity. I can easily imagine such a sardonic Yankee, standing with impenetrable goggles and a face of wood or leather, and drawling out the statement that we all know that women have no souls and no Commandments. The American is in conversation a conscious artist. In after dinner speaking he is a still more finished, one might almost say professional, artist. He is much too self-conscious to laugh at his own jokes. But he must enjoy some interior and silent substitute for laughter when half the journalists take his jokes seriously.

But, though anybody with any sympathy with the American temper can see that Colonel Harvey could not have meant what he said, he did undoubtedly mean something. And the substratum of what he did mean is subject to a more rational and respectful criticism. As I have said, the newspaper report is almost nonsensical. I cannot believe that so clever a man as Mr. Harvey actually said that "the law of nature, which held all animate things upon an exactly even basis of perfect equality as to the possession of all attributes, must stand." Taken word for word, this would seem to mean that an oyster is equal to an elephant, not only in the matter of wisdom and fidelity, but even in the matter of legs and tusks. Oysters are animate and tusks are attributes; and therefore oysters have tusks. I am far from denying that oysters may have a mystical dignity of their own, into which the most gigantic pachyderms cannot enter. I am willing to admit that the elephant is no more worthy to enter the oyster-shell than the camel to enter the eye of the needle. I admit it is as wonderful if an oyster has a beard as if an elephant has a trunk. But I draw the line at admitting that an oyster has got a trunk; and if I thought Mr. Harvey said so I should be forced to allow Transatlantic transcendentalism to go beyond me. But I do not believe that he did; and I only make the quotation to show that we can hardly trust the report. Nevertheless, even the report reveals the drift of the doctrine, which is not anti-feminist, but strongly feminist. Mr. Harvey did not mean, as some seem to imagine, that women were to be despised as if they had no souls; he meant that men were to be despised because they treated women as if they had no souls. If he was attacking anything else except masculine

conduct, it was not feminine conduct, but rather clerical and ecclesiastical conduct, along with clerical and ecclesiastical creeds. Much of his utterance seems to have been concerned with the Book of Genesis, and the literal interpretation of the story of the rib of Adam. It is hardly there that I should look for the real religious interpretation of sex; but, even if we confine ourselves to that story, I cannot see why we should confine ourselves to that moral. Woman being made from a rib might mean many things; but it is certainly in no sense self-evident that it means inferiority. It seems to be assumed that man must be higher than woman, solely because woman was made out of him. But, on that argument, red clay must be higher than man, because man was made out of that. And man has never felt it necessary to prostrate himself before terra-cotta or old red sandstone. It would be quite as easy to argue that Eve was the crown and culmination, made out of man as man was made out of earth. But I have no faith in

it in favour of men. A working model of this may be found in such exceptional things as the Vestal Virgins. Paganism did in a sense have nuns; but it did not in the same sense have monks. I think the matter worthy of note, because there are several other moral questions about which the same mistake is made. The Church is made responsible for saying what the world had always said, and only the Church had ever questioned. There is a somewhat similar case in the matter of punishment and pity. When I was young a number of fiery fatalists went about saying that all punishment was revenge, and all revenge was cruelty. They said we must not blame anybody for anything; and then proceeded to blame the parsons for blaming. They always talked as if religion had invented revenge. They always talked as if humanity had always regarded the cruelty of revenge as self-evident, as if pardoning everybody for everything were the simplest and most natural thing in the world. But pardon is a paradox; it is one of the

paradoxes of Christianity. I do not mean, of course, that nobody ever rose to that particular virtue outside that particular religion. But I do mean that the ordinary jolly heathen, left entirely to himself, does regard vengeance as a sort of wild justice; and not much the worse for being wild. Anyhow, vengeance, whether it be a wild-flower or a weed, does obviously in most parts of the world conspicuously manage to grow wild. It does not require any religion to encourage it, and by this religion it was definitely discouraged. I doubt whether it could ever have seemed self-evident to discourage it, in the absence of such an influence; and that was exactly what these controversialists did. The habit of taking for granted the duty of forgiveness was a Christian growth; and these people actually took it for granted as a reproach against Christianity.

We are always being told to widen our minds and take

the rest of the world into account; and I think that such sceptics need the advice very badly. They do not seem to have half enough sympathy with the rather savage sanity of the mass of mankind. They have not half enough sympathy, for instance, with the Moslem morality, for Islam is emphatically the religion of the average sensual man. It may not rise to our ideals, but it avoids a great many of our fads. If we understand what an honest Moslem feels about love or war, we shall have a real human standard by which to measure the height of our own standards of charity and chivalry. It is only when we realise how decent and defensible it is to be a Moslem that we can realise how much finer it really is to be a Christian. All this normal prejudice of humanity is hidden from a few highbrows, who talk as if parsons had invented polygamy. Perhaps the greatest danger of exaggerated feminism is that there may be a much worse reaction of anti-feminism, in which polygamy and all the other practical but barbaric ideas may come in again like a flood. It is all very well to talk of having passed Seraglio Point and being about to double Cape Turk; but it is not only in feminism, but in foreign policy, that we have lately found Cape Turk to be a rather formidably fortified position.



THE STOCK EXCHANGE HONOURS ITS FOUR HUNDRED DEAD: THE EARL OF BALFOUR (ON THE BALCONY IN THE BACKGROUND) SPEAKING AFTER HAVING UNVEILED THE WAR MEMORIAL.

Lord Balfour unveiled at the Stock Exchange on October 27 a memorial to 408 members, clerks, and staff, who lost their lives in the war. The memorial, which was designed by Sir Aston Webb and Son, consists of a tablet, flanked on either side by bronze statues of St. Michael and St. George, the work of the late Sir Thomas Brock. It occupies practically the whole of the Chapel Court end of the Stock Exchange. At the sides are marble tablets bearing the names of the fallen, and below is a new lobby made of English oak.—[Photograph by C.N.]

this sort of individualistic Hebraising; and I am more interested in Mr. Harvey's implication that this Scriptural tradition was the basis of sex domination. As to saying that the Commandments do not cover women, I have no notion of what he means. Presumably a woman can be addressed as "Thou."

Anyhow, through what can only be called a corrupt text, we can trace in the Ambassador's words a not uncommon error. It is the notion that parsons and priests and people who read the Bible have somehow or other artificially created the legend that woman is the slave of man, as Eve was the rib of Adam. As a matter of fact, the very opposite is the truth. Ordinary human beings, especially heathen human beings, when left to themselves, tend far too much to things like slavery, and especially the slavery of women. Millions and millions of people in Asia, who had never even heard of the Bible, had a universal tradition of sex inequality. The Greeks and Romans, when they were Pagans, had it in a form more humanised than this, but much more hardened than when they were Christians. The truth is that the Christian tradition is rather unique, in so far that it *does* say that the same morality applies to men as to women; while human nature as a whole has almost always relaxed



# THE POPE SITS TO A SCULPTOR: A VISIT TO THE VATICAN.

PHOTOGRAPHS BY ROSEMAN (PARIS) AND COMMENDATORE G. FELICI (ROME).



HIS HOLINESS PIUS XI.: A BUST  
BY M. LÉON COGNÉ.



THE DAILY LIFE OF THE POPE: HIS HOLINESS PIUS XI. SEATED AT HIS DESK  
IN HIS PRIVATE STUDY AT THE VATICAN.



PIUS XI. GIVES A SITTING TO A FAMOUS FRENCH SCULPTOR: M. LÉON COGNÉ MEASURING THE POPE'S  
EAR WITH A PAIR OF COMPASSES, FOR THE PURPOSE OF MAKING HIS BUST.



THE PAPAL BLESSING: POPE PIUS XI. RETURNING  
FROM A DRIVE IN THE VATICAN GARDENS.

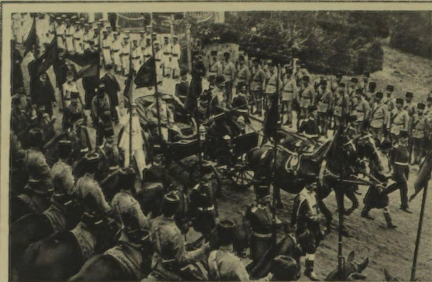
It will be interesting to see whether, and in what way, the new régime in Italy may affect the position of the Pope and the relations between the Vatican and the Quirinal. It may be recalled that the present Pope, Pius XI., formerly known as Cardinal Ratti, Archbishop of Milan, was elected to the Chair of St. Peter last February, at the age of sixty-four, after the death of Benedict XV. Illustrations of the attendant ceremonies appeared in our issues of February 4, 11, and 18. Pius XI. is a man of wide learning and sympathies, and was formerly noted as an

Alpine climber. After his election he created a precedent by appearing in public, on the outer balcony of St. Peter's, to bless the people, instead of within the basilica; and he did the same after his coronation. His action was regarded as a sign of goodwill towards the Government. The Pope recently gave a sitting to the well-known French sculptor, M. Léon Cogné, whose busts of Marshals Foch, Joffre, and Lyautey, General Nivelle, and several political celebrities, are in the Musée de l'Armée in Paris.



## THE RESURGENCE OF TURKEY: CONSTANTINOPLE REJOICINGS—

PHOTOGRAPHS BY G.P.U.



REPORTED AS LIKELY TO RECOGNISE THE ANGORA ASSEMBLY AND TO REMAIN CALIPH WITHOUT TEMPORAL POWER: THE SULTAN OF TURKEY DRIVING



WAITING HOURS IN THE SUN FOR THE ARRIVAL OF RAFET PASHA: WHITE-CLAD TURKISH SCHOOL-GIRLS WHO CHANTED PATRIOTIC SONGS, NEAR THE GALATA BRIDGE.



THE NEW MILITARY GOVERNOR OF EASTERN THRACE WELCOMED BY HUGE CROWDS ON HIS ARRIVAL IN CONSTANTINOPLE: RAFET PASHA (MOUNTED AND SALUTING) AT THE HEAD OF HIS "BODYGUARD" OF A HUNDRED TURKISH NATIONALISTS—THE ONLY TROOPS ALLOWED TO LAND.



TYPICAL OF THE FORCE WITH WHICH THE TURKS ARE TO KEEP ORDER IN THRACE: GENDARMES FROM ANATOLIA.



SLAUGHTERING SHEEP IN THE STREETS OF CONSTANTINOPLE IN HONOUR OF RAFET PASHA'S ARRIVAL: A BARBARIC SACRIFICE.

Constantinople was the scene of great rejoicings on October 19 in honour of Rafet Pasha, whom the Kemalist Government at Angora had appointed to be Military Governor of Eastern Thrace. It had been arranged by the Turks to bring by sea from Ismid the first contingent of gendarmes for Thrace and land them at Constantinople, for a triumphal march through Pera and Stamboul. The British authorities, however, forbade this demonstration, and the Navy was ordered to prevent the transport "Gulnihal" from landing the gendarmes. The triumphal march and flags which had been prepared were accordingly used to celebrate the arrival of Rafet Pasha. As a personal bodyguard for him, a force of 100 Turkish Nationalists, equipped like gendarmes, was allowed to land from the "Gulnihal" and march, fully armed, through the town. Rafet Pasha was three hours late, and thousands of schoolchildren, dressed in white and red,

## TRIUMPHAL ARCHES AND THE SLAUGHTERING OF SHEEP.

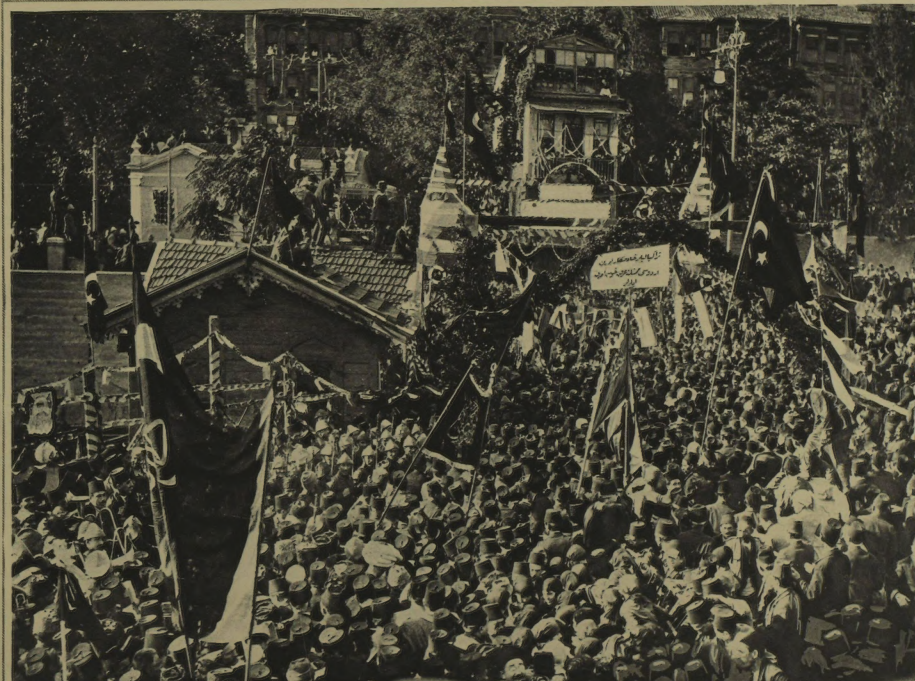
AND SEBASTIAN AND JOAILLIER.



TURKISH WOMEN WHO WERE WAITING FOR HOURS FOR THE ARRIVAL OF RAFET PASHA: A TYPICAL STAMBOUL CROWD.



A POPULAR HERO IN CONSTANTINOPLE: GENERAL RAFET PASHA.



WHERE IT WAS REPORTED THAT WOMEN AND CHILDREN WERE TRAMPLED IN THE CONFUSION: A SURGING CROWD ROUND RAFET PASHA PASSING THROUGH ONE OF THE TRIUMPHAL ARCHES IN CONSTANTINOPLE.

had to stand for five hours in the sun, chanting patriotic songs. After reviewing a guard of honour, Rafet Pasha drove to the Mosque of Mohammed the Conqueror, where sheep were sacrificed and a religious service was held. On October 30 Rafet Pasha had a long interview with the Sultan, who, it was said, was reassured regarding his personal safety. They discussed the recognition of the Angora Assembly by the Sultan and the representation of the Porte at the Lausanne Conference. It was understood that Rafet Pasha explained to the Sultan certain modifications which the Angora Assembly proposed to make in the Constitution, the temporal power of the Sultan, and his spiritual authority as Caliph. It was afterwards reported in Paris that the Sultan intended to recognise the Angora Assembly, which would alone possess legislative authority in Turkey.



HISTORY IN THE MAKING DAY BY DAY: INTERESTING EVENTS AT HOME AND ABROAD RECORDED BY PHOTOGRAPHY.

PHOTOGRAPHS BY TOPICAL, I.B., BENNETT CLARK, SPORT AND GENERAL, L.N.A., ROJ, KEYSTONE VIEW CO., PHOTOPRESS;

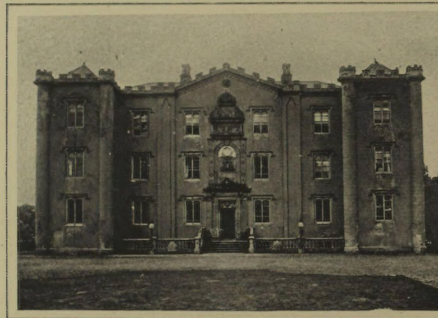
AND OF H.M.S. "RALEIGH" BY THE AERIAL SURVEY CO., ST. JOHN'S, NEWFOUNDLAND.



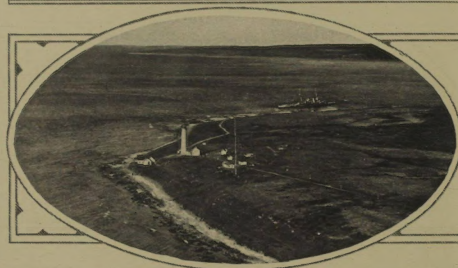
TO THE MEN OF FERMANAGH WHO FELL IN THE WAR: THE ENNISKILLEN MONUMENT.



COMMEMORATING 556 MEN OF THE SOUTH-EASTERN AND CHATHAM RAILWAY CO.: THE BISHOP OF DOVER DEDICATING A WAR MEMORIAL AT DOVER MARINE STATION.



RECENTLY DESTROYED BY FIRE, WITH THE LOSS OF ONE LIFE: ANTRIM CASTLE, THE IRISH HOME OF LORD MASSERENE AND FERRARD.



THE CAUSE OF A RECENT NAVAL COURT-MARTIAL: H.M.S. "RALEIGH" STRANDED NEAR POINT AMOUR LIGHTHOUSE, LABRADOR.



THE BRITISH AMBASSADOR TO FRANCE TO RESIGN: LORD HARDINGE (SEATED) AT A PRESIDENTIAL "SHOOT". AT RAMBOUILLET.



PREPARED TO PHOTOGRAPH SOUND-WAVES OF THE BIG EXPLOSION IN HOLLAND: PROFESSOR A. M. LOW, WITH HIS AUDIOMETER MOUNTED ON A MOTOR-CAR.



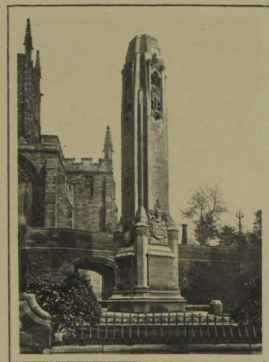
UNVEILED BY BRIGADIER-GENERAL H. L. ALEXANDER: THE WAR MEMORIAL AT DRONFIELD, IN DERBYSHIRE, BETWEEN CHESTERFIELD AND SHEFFIELD.



THE STRANDED LIGHT CRUISER WHOSE CAPTAIN HAS BEEN REPRIMANDED AND DISMISSED HIS SHIP: H.M.S. "RALEIGH" ON THE LABRADOR COAST.



MINISTER OF WAR IN THE NEW ITALIAN CABINET ESTABLISHED BY THE FASCISTI: GENERAL ARMANDO DIAZ, THE FAMOUS COMMANDER-IN-CHIEF



THE WOLVERHAMPTON WAR MEMORIAL, WHICH ADMIRAL STURDEE ARRANGED TO UNVEIL.



A PRE-DOOMSDAY SUFFOLK MANSION DESTROYED BY FIRE: THE BURNING OF YAXLEY HALL, NEAR EYE—SHOWING FIREMEN AT WORK.



THE INVENTOR OF HAIR-WAVING (RECENTLY HONOURED IN PARIS) ON A VISIT TO LONDON: M. MARCEL AND HIS WIFE OPENING THE HAIR-DRESSING EXHIBITION.

The War Memorial to the men of Co. Fermanagh who fell in the Great War was unveiled at Enniskillen by Lord Fitzalan, the Lord Lieutenant of Ireland.—The war memorial to 556 men of the South Eastern and Chatham Railway was unveiled at the Marine Station, Dover, on October 28. The sculptor was Mr. W. C. H. King.—Antrim Castle was almost entirely destroyed by fire in the early morning of October 29. The servants, whose quarters were on the upper floors, found their escape cut off, and one of them, named Ethel Gilligan, was overcome by smoke, and died after being carried unconscious down a ladder. Lord and Lady Massereene and their guests escaped without injury.—Another fine old house, Yaxley Hall, near Eye, Suffolk, has also been burnt down. It dated back before the Domesday survey, and contained some famous heraldic stained-glass windows. Yaxley Hall belonged to Lord Henniker, and was leased to Sir George Magill.—Captain Arthur Bromley, who commanded the light cruiser "Raleigh," was tried by court-martial at Portsmouth on October 27 on a charge of negligently or by default stranding and losing his ship off the Labrador coast on August 8. The Court found the charge proved,

and sentenced him to be reprimanded and dismissed his ship. It was urged in defence that Amour Point (shown in our photographs) was incorrectly marked on the official charts.—It was reported from Paris on October 30 that Lord Hardinge of Penshurst, the British Ambassador, had announced his intention of resigning at the end of this year, for purely family reasons. Lord Hardinge was recently the guest of President Millerand at a shooting party at Rambouillet.—Professor A. M. Low, inventor of the Audiometer for measuring sound-waves, stated that he heard the experimental explosion at Oldebroek in Holland on October 28, at Ripley in Surrey, and obtained a good "sound photograph" of it. Otherwise the "big bang" does not appear to have been heard in this country.—General Diaz became Commander-in-Chief of the Italian Army in 1917, and led it to final victory. He is a Neapolitan, and is now 62.—M. Marcel, the Paris *coiffeur* who invented hair-waving, was recently presented with a marble bust of himself on the fiftieth anniversary of his invention. In London the other day he opened the hair-dressing exhibition at the Horticultural Hall and judged some competitions.

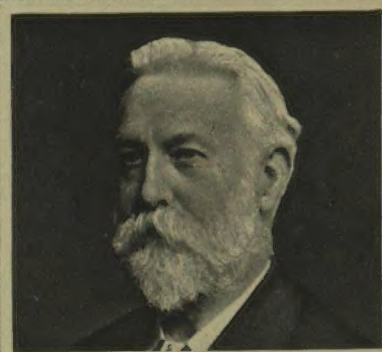


# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY SPORT AND GENERAL, RUSSELL, ELLIOTT AND FRY, BARRATT, MAULL AND FOX, KEYSTONE VIEW COMPANY, AND LIZZIE CASWALL SMITH.



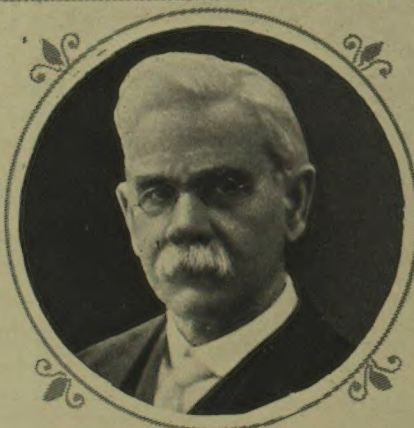
THE PRINCE OF WALES AND FREEMASONRY: H.R.H. AT THE ALBERT HALL FOR HIS INVESTITURE AS SENIOR GRAND WARDEN.



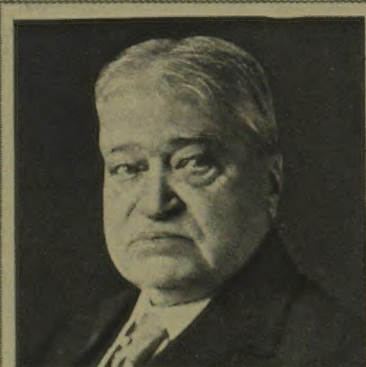
JAM-MAKER AND PHILANTHROPIST: THE LATE SIR WILLIAM HARTLEY.



A DISTINGUISHED INDIAN ARMY OFFICER: THE LATE BRIG.-GEN. SHORE.



SECRETARY OF THE ROYAL SOCIETY OF EDINBURGH: THE LATE DR. C. G. KNOTT.



A FAMOUS AMERICAN VISITOR TO ENGLAND: MR. W. A. PINKERTON.



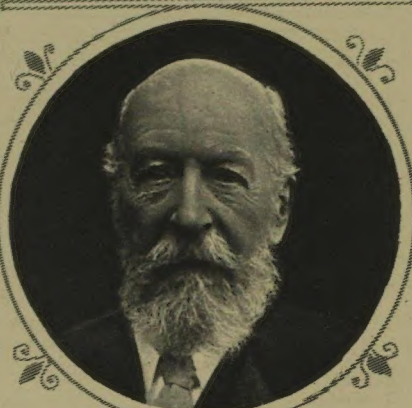
A NEW KNIGHT OF THE THISTLE: THE MARQUESS OF BUTE.



ISSUER OF WRITS FOR THE GENERAL ELECTION: SIR CLAUD SCHUSTER.



APPOINTED A DIRECTOR OF THE SUEZ CANAL COMPANY: MR. J. T. DAVIES.



CHOCOLATE-MAKER AND PHILANTHROPIST: THE LATE MR. GEORGE CADBURY.



A FAMOUS ROMAN CATHOLIC PREACHER: THE LATE FATHER BERNARD VAUGHAN, WHOSE SERMONS ON THE SINS OF SOCIETY WILL BE REMEMBERED.

At a gathering of 9000 Freemasons in the Albert Hall on October 25, the Prince of Wales was invested by the Grand Master, the Duke of Connaught, as Senior Grand Warden of the United Grand Lodge of Antient, Free, and Accepted Masons of England. It was the largest Masonic assembly ever gathered under one roof.—The Marquess of Bute, who is a Roman Catholic, is a great Scottish landowner and Hon. Colonel of the 4th Highland Brigade (T.A.).—The issuing of writs for the General Election falls to Sir Claud Schuster, as Clerk of the Crown in Chancery and Permanent Secretary to the Lord Chancellor.—Mr. J. T. Davies is private secretary to Mr. Lloyd George.—Mr. George Cadbury, who was eighty-three, was head of the famous cocoa firm, founder of Bournville Garden City, and for a time

sole proprietor of the "Daily News." He was a Quaker, and devoted his life to social reform.—Sir William Hartley was a devout Methodist, and gave large sums to charity and education.—Brig-General O. B. S. F. Shore headed the British Military Mission to the Caucasus in 1917-18. He had been Chief of Staff to General Maude in Mesopotamia.—Dr. C. G. Knott was for eight years Professor of Physics at the Imperial University of Japan.—Mr. William Allan Pinkerton, of Chicago, the famous detective, who recently came on a visit to this country, paid a high tribute to the efficiency of Scotland Yard.—Father Bernard Vaughan, who was brother of the late Cardinal Vaughan, spent 18 years in Manchester before coming to London in 1901. His sermons on the Sins of Society made a great stir.



# FASCISTI TAKE CHARGE IN ITALY: AN ANTI-SOCIALIST REVOLUTION.

PHOTOGRAPHS BY VAUCHER AND SPOT AND GENERAL.



AT CREMONA, WHERE THE ONLY BLOODSHED OF THE RISING TOOK PLACE: FASCISTI CYCLISTS ARRIVING TO TAKE PART IN A DEMONSTRATION.



THE FEMININE SIDE OF THE FASCISMO MOVEMENT: THE FIRST CONTINGENT OF YOUNG WOMEN FASCISTI WHO WERE ENROLLED.



THE GREAT CONGRESS OF FASCISTI AT NAPLES A FEW DAYS BEFORE THE COUP D'ÉTAT: A GATHERING OF 35,000 "BLACK SHIRTS" ON THE MILITARY SPORTS GROUND READY FOR THE MARCH-PAST—IN THE FOREGROUND, SOME FASCISTI CAVALRY.



CONVERTED FROM SOCIALISM BY THE WAR: SIGNOR BENITO MUSSOLINI, FOUNDER AND CHIEF OF THE FASCISTI, PREPARING TO SPEAK AT NAPLES.



ASKED BY KING VICTOR TO FORM A GOVERNMENT: SIGNOR MUSSOLINI (CENTRE) BETWEEN SIGNOR BIANCHI (LEFT) AND SIGNOR DE VECCHI.

A sudden *coup d'état* was effected in Italy on October 27 by the Fascisti, who in all the large towns took over the powers of the local authorities, and occupied railway stations, posts and telegraph offices, and other public buildings. According to the first accounts, the only bloodshed that occurred was at Cremona, where four Fascisti were killed by the troops: otherwise the revolutionary movement was carried through without violence. This was due to the fact that practically all the officers of the Army were in sympathy with the movement. King Victor refused to sign a decree presented by his Ministers ordering a state of siege to be

declared, and on October 29 he entrusted Signor Mussolini, the leader of the Fascisti, with the task of forming a new Government. On October 24 there had been held a great congress of Fascisti at Naples, where Signor Mussolini announced their claims in a speech at the Theatre of San Carlo. It was followed by a march-past of some 10,000 "Black Shirts," as his followers are called. They number in all about 400,000. Signor Mussolini himself was formerly a Socialist, but changed his views during the war (in which he was wounded) and founded his famous paper, the "Popolo d'Italia."



# "CAP-À-PIE" FROM FRANCE TO CONQUER AMERICA: A GREAT FRENCH ACTRESS REVIEWS HER ARMOURY.

FROM THE DRAWING BY RENÉ LELONG.



## WATCHING THE DISPLAY OF HER COSTUMES—FROM "ROBE DE CONFÉRENCES" TO DRESS INSPECTING DRESSES AND CLOAKS

Before her departure for the United States, Mlle. Cécile Sorel, the great French actress, invited representatives of the Press to a dress parade to show them how she would dazzle the Americans. She gaily declared that she "felt she had the soul of a mannequin," and tried on thirty dresses and fifteen cloaks. Twenty frocks are for her stage appearances, the others for private life. Three of the former have been insured for the sum of 800,000 francs, and a hat trimmed with diamonds is insured for a million. Her trunks numbered forty. Columns about her costumes have appeared in the papers both here and in France, to say nothing of the United States; and, in fact, so much has been said about the clothes that the plays seem to have sunk almost to secondary importance. Yet Mlle. Sorel is one of the greatest living French actresses, and the plays of her American repertoire are world-famous. They are Molière's "Misanthrope," in which

## FOR "THE TAMING OF THE SHREW": MLE. CÉCILE SOREL, THE FAMOUS ACTRESS, AT A SPECIAL MANNEQUIN PARADE.

she plays Célimène, one of her most famous creations; "L'Aventurière," by Emile Augier; "La Mère Apéroisée" ("The Taming of the Shrew"); "Le Demi-Monde," by Alexandre Dumas fils; "Marion de Lorme," by Victor Hugo; and the celebrated "La Dame aux Camélias," by Alexandre Dumas fils. The illustration shows Mlle. Sorel, seated on the left, inspecting a parade of mannequins displaying her various dresses. It was later that, as mentioned above, she herself donned them each in turn, for the benefit of representatives of the French Press. On the extreme left of the drawing is seen a *robe de conférences*. In the centre foreground is Mlle. Sorel's dress for the "Demi-Monde." To the left of the latter, and behind it, is a back view of that for the "Taming of the Shrew." In the right foreground is shown a costume for "La Dame aux Camélias."—[Drawing Copyrighted in the United States and Canada]



## BOOKS OF THE DAY

By J. D. SYMON.

SOME interesting discussion has followed Bishop Gore's statement that he reads more French than English novels, because he considers the French better on the whole. A leader-writer in the *Morning Post* seeks for the grounds of the Bishop's preference, and finds them in the more logical method of the French. In point of morality Dr. Gore makes no direct comparison; he merely notes that the very high tone pervading modern French literature is to be found also in French fiction. He is not to be understood to say, remarks the *Morning Post*, that the English novel, as such, is immoral. The leader-writer very justly upholds its morality, bar some inconsiderable examples, and he believes he would have the Bishop's support in that. He is jealous for English morality, but seems implicitly to concede the Bishop's point of finer French literary performance in the mass, assuming always that Dr. Gore speaks only of the very best French and English work.

Here, I think, he might have been more combative; for surely the general level of literary art in the English novel has never stood higher than it stands to-day? The best may challenge comparison with the French, from which it has learned much. The rank and file understand technique better than they ever did before, and things that a generation ago would have made an author's reputation now do not emerge from the ruck. They are complimented and pass in the crowd of meritorious books.

What the English novel does seem to lack (continues the leader-writer, still speaking of the ethical question) is a courageous facing of the reality of life and the consequences which inevitably follow from our acts. This is a mistake into which the logical Frenchman does not fall; "he carries out his thesis without a falter to the end." In many English novels, however, "we see the gay beginning of the daring

as to have become a hackneyed convention, whose vulgar ambition is fine clothes, fashionable restaurant feeding, and an ideal of fine-lady life that one might describe as "penny-novelette," were it not that the penny novelette of to-day is something so much cleaner and healthier that the comparison is an insult. To attain her dubious heaven, Lilian sacrifices herself to a disgusting old-young dandy, and goes off with him to the Riviera. There is no need to quarrel with that situation, as a situation, had it been worked out. But Mr. Bennett falters and shirks the issue. A grotesque last-moment marriage and a hurried will make a technically honest woman of Lilian, and establish her as a comfortable widow, contentedly living on the work of her former companions in the

on her preserves—for Craven was not untouched by Adela's charms, faded and restored—she need not have been so callously nasty (there is no other word for it) to the elder woman. If Mr. Hichens had made Beryl a little more kind, a little more generous, a little less hard and self-centred, she would have afforded an even better contrast to the worn Lady Sellingworth. Youth can afford to be generous.

Of Mr. Hichens one has no reason to complain that he falters or evades consequences. His Lady Sellingworth is complete and finished. She is the victim of her past at every turn. It is a severe but not a hopeless study, for, with that artistry of which he is a master, the author, without cutting his knot, finds his way to a satisfying end. Lady Sellingworth represents a vanity that is universal. In her character Mr. Hichens has achieved something that any period can understand, and it is likely to be remembered.

Still harping upon young heroines, let me recommend Jeanne Miannay in Mr. Benjamin Swift's new novel (his first since 1917), "SUDDEN LOVE" (Thornton Butterworth; 7s. 6d.). It is a war

story, but that need not put any reader off, for the battle, murder, and sudden-death part of the book is kept most skilfully in the background.

We seem to be approaching the time when the war will find its right use in fiction. At first there was little or no perspective of the kind that made "L'Attaque du Moulin" and "Boule de Suif" so successful as war episodes. In English novels of the late struggle Mr. Wilfrid Ewart in "Way of Revelation" was the first to approach the subject from the right angle, and concentrate upon the effect of war upon civil life. Mr. Benjamin Swift follows the same method. His scene is Abbeville in the summer of 1918, his heroine is a French girl, modern in her



ON THE ENGLISH TOWER OF ST. PETER'S CASTLE, HALICARNASSUS: ENGLISH MEDIEVAL COATS OF ARMS. In the centre are the arms of Henry IV., with those of the Order of St. John of Jerusalem to left and right above. Those in the long line below (omitting the arms of Henry IV. and the three shields underneath) are (left to right)—the arms of 1. Lord Grey 2. Lord Zouche; 3. De la Pole, quartering Wingfield; 4. Earl of Westmorland; 5. Percy, Earl of Northumberland; 6. Duke of Exeter; 7. Earl of Warwick; 8. Sir John Burley; 9. to 14. Royal Princes of England; 15. Lord Strange of Knokyn; 16. Earl of Arundel; 17. Earl of Salisbury; 18. Lord Stafford; 19. Vere, Earl of Oxford; 20. Courtney, Earl of Devon; 21. Lord Fitzhugh; 22. Cresson.

typing office which belonged to the man with whom she ran away. "And to think these girls are working for me," is her complacent reflection.

The book is a variant on the author's "Pretty Lady" theme, which is proving his deepest pitfall. I hope this is the last of it, and that he will return quickly to the virile humours of "Mr. Prohack." If "Lilian" be satire, the satire is so cunningly overlaid with meretricious glitter as to be invisible.

Another heroine smitten by the more vulgar glamour of London, its shops, its eating-houses, and its night life, appears in Mr. Locke's "THE TALE OF TRIONA" (The Bodley Head; 7s. 6d.); but Olivia was soon cured of her flirtation with the shady, pseudo-smart set. She was no seller of herself, like Lilian, but risked the marriage lottery for love, and drew a rather doubtful prize in the literary impostor, Alexis Triona. It cannot be said that Mr. Locke shirks consequences: he brings them on, stroke after stroke, very conscientiously in the good old virtue-rewarded-and-vice-punished manner. But, being an incorrigible sentimentalist, he forces a way out of an obviously hopeless mess for the lying Alexis, so that at length he and Olivia may enjoy a chastened happiness. The knot is cut rather than untied, when the two persons who mean to expose Triona in public depart suddenly from their purpose for no sufficient reason. Yet for Olivia's sake one is glad she came through her troubles, for, in contrast with many post-war young women in fiction, she is a refreshing type. She neither drinks nor drugs, nor practises psychoanalysis or spiritism.

Among Olivia's attractions was her happy immunity to the fascination which the alleged artistic Bohemia of London exercises on novelists. To hear some of them, one might be excused for thinking that a polygon bounded by Hampstead, the Chelsea Reach, Theatreland, and the Café Royal (with the augmentation possibly of the Island of Capri) contained the whole world. To this fascination is due Mr. Bennett's occasional and regrettable divergence from those splendid epics of respectability set on the smoky but human stage of Bursley, Hanbridge, Longbridge, Turnhill, and Knype, which last, you remember, is in shape like half a donkey. It is lucky for him that he did not first woo the public with "Pretty-Ladyism."

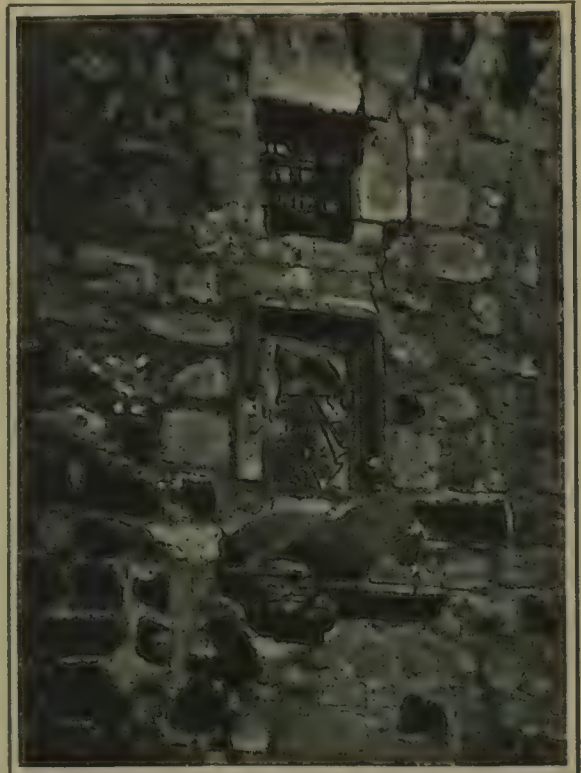
For the picture of a young woman who liked unconventional society, but who knew how to take care of herself better than Lilian, you should consult Mr. Hichens' new novel, "DECEMBER LOVE" (Cassell; 7s. 6d.). This outwardly attractive person is a "plus four" of modern serene selfishness. Beryl van Tuyn, twenty-four, dazzlingly beautiful, and worth three million dollars, plays foil to Adela Lady Sellingworth, the most sympathetically drawn and most penetrating portrait of a *passée* beauty I can recall in fiction. Adela, at sixty, was still tormented by Love, and had set eyes on Mr. Craven of the Foreign Office, who, as is not unusual with Civil servants, was far older in ideas than he had any right to be at nine-and-twenty. At him Miss Van Tuyn had also set her cap, and Mr. Hichens gives us a wonderful analysis of the clash of youth and age. But, even although Beryl found Lady Sellingworth something of a trespasser



DAMAGED BY BRITISH SHELLS IN THE WAR: THE ENGLISH TOWER OF THE MEDIEVAL CASTLE OF ST. PETER AT HALICARNASSUS, BEARING THE COAT OF ARMS OF ENGLAND.

journey, but not the full crash of the catastrophe at the end." Examples of this faltering and evasion of the crash are not far to seek, even in the works of novelists who know better and have shown elsewhere that they can give the moral consequence full weight.

It is when they are tempted to gratify what the leader-writer calls "the strange taste for reading about the frail beauties of an imaginary Bohemia," that even practised writers lose their sense of proportion and of poetical justice. What, for example, are we to make of Mr. Arnold Bennett's "LILIAN" (Cassell; 6s.), where the callous evasion of consequences leaves us gasping? The heroine is another of those young girls, so common nowadays in novels



SHOWING THE ARMS OF ENGLAND ABOVE A LION FROM THE FAMOUS MAUSOLEUM: THE WEST SIDE OF THE ENGLISH TOWER AT HALICARNASSUS—A NEARER VIEW.

outlook, but of an old-fashioned charm; and his hero an English officer. They are all good, but better still are his elderly French civilians. M. Balastre, the dealer in antiques, might almost be a creation of Anatole France. As for exciting incident, you have it in abundance in this delightful idealistic fantasy.

Jeanne, with her tempered modernity, is a welcome relief. Something of the same quality will be found in a much slighter, but very attractive book, "FLEDGLINGS," by Margaret Burne (Murray; 7s. 6d.), a new writer of promise. Here the slangy, impetuous girl of the war period keeps her slang and her impetuosity, and yet remains something very fine and human. You must get to know Joan and her friend "Perks," two of the friendliest beings in recent fiction.



# THE NEW CABINET; PARTY LEADERS ELECTIONEERING.

AND TOPICAL.. FILM PHOTOGRAPH OF THE NEW CABINET BY PATHÉ FRÈRES.

"THE LATE PRIME MINISTER IS BY FAR THE GREATEST PERSONALITY IN OUR POLITICS TO-DAY": MR. BONAR LAW, THE NEW PREMIER, PAYS A TRIBUTE TO MR. LLOYD GEORGE IN HIS ELECTION SPEECH AT ST. ANDREW'S HALL, GLASGOW.



STANDING AT THE SAME TABLE IN THE SAME BUILDING TWO DAYS LATER: MR. LLOYD GEORGE REPLYING TO MR. BONAR LAW'S SPEECH IN ST. ANDREW'S HALL, GLASGOW—SHOWING LORD BIRKENHEAD (NEXT TO LEFT IN FRONT).

(Chief Whip), the Hon. E. F. L. Wood, Sir Philip Lloyd-Græme, Viscount Peel, Mr. Douglas Hogg, Mr. Bonar Law, and Mr. L. S. Amery.—On October 26, Mr. Lloyd George and Lord Birkenhead were the guests of the Mayor of Colchester for the annual oyster feast. There were also present Sir L. Worthington-Evans, M.P. for Colchester, and Sir John Baddeley, Lord Mayor of London.—On the same day, Mr. Bonar Law opened his election campaign by a speech in St. Andrew's Hall, Glasgow. While criticising the late Government he paid a high personal tribute to Mr. Lloyd George, saying that, from the point of view of "dynamic force," he was "the greatest democratic leader this country has ever had, not excepting Mr. Gladstone."—Two days later (on October 28) Mr. Lloyd George, speaking in the hall, referred to Mr. Bonar Law as "my old friend, and, I hope, my present and future friend. I am fighting no personal battle."



# BROADCASTING.

A NON-TECHNICAL ARTICLE FOR THE BEGINNER.

AS having seen the birth of broadcasting in Great Britain, the present year of grace will have a red-letter place in the history of scientific endeavour. Radio transmission and reception of the human voice and instrumental music have been perfected to such an extent that it is now possible for every household in the land to receive information and entertainment at a cost suited to each individual pocket, allied to a little easily acquired knowledge of the operation of the receiving instrument.

In song and speech, the voice is received with a clarity and a purity seldom in evidence with the ordinary land line telephone, and the various instruments of an orchestra are beautifully reproduced.

Those to whom the subject has possessed mere passing attraction may be assured that the time has come when a new interest is opened up in daily life. As a relaxation, as a scientific pastime, and as an educational factor, listening-in is of absorbing interest to man, woman and child; whilst to invalids it is a veritable boon. Every home, whether it be in a city, town, or village, will have the chance of receiving the daily broadcast concerts transmitted from eight centres in Great Britain—London, Birmingham, Manchester, Plymouth, Cardiff, Newcastle, Aberdeen, and Glasgow (FIG. 1).

In addition to the British broadcasts, it is possible, with the better class of receiving apparatus, to hear radio-telephony transmitted from the Eiffel Tower in Paris, and from the Nederlandsche Radio Industrie at the Hague.

## RECEIVING APPARATUS.

Before using a receiving set it is necessary to secure a Broadcast Reception License from any Post Office, at a cost of ten shillings. Receiving instruments are divided into two classes—"crystal sets" and "valve sets." Within an area of twenty-five miles from the local broadcasting centre, a crystal set will bring in the concerts in such a manner that they can be heard by two or three people wearing head-telephones. A reliable set of this kind, with one pair of telephones, can be obtained for about five pounds, and costs nothing to maintain. A disadvantage of many crystal sets is that the detector is often thrown out of adjustment by accidental vibration, such as that caused when

someone walks across the floor.

For the finest reception of the broadcasts, a valve set is the better investment, as it includes a marvellous little electric lamp known as a thermionic valve—one of the greatest discoveries of modern times. This valve detects and magnifies the received radio waves, enabling the concerts to be heard much louder and with greater precision than is possible with a crystal set. The cost of a reliable valve set ranges from about twelve pounds upwards.

Multi-valve sets are obtainable, and, in conjunction with a loud-speaking trumpet, render concerts audible to a whole family party without its being necessary for them to wear head-telephones. An installation of this kind costs from twenty-five pounds upwards. In this manner it would be quite possible to entertain a great audience seated, for example, in the Albert Hall.

## THE AERIAL WIRE.

The invisible electric waves which carry the concerts radiate from their source to all points of the compass. A good idea of how such radiations travel through space is obtained by dropping a stone into a pond and observing the ripples, which move in ever-increasing circles.

Radio waves penetrate almost all substances which cross their path: they pass, for instance, through houses and through our bodies.

To intercept the waves, so that they may be brought to the receiving instrument, it is only necessary to hang one end of a copper wire from a pole or other height at a distance of about 100 ft. from the house, bringing the loose end of wire through a window and so to the terminal marked "A" (or "Aerial") on the receiving set.

The aerial wire must not touch trees or other obstacles on its way from the pole to the receiving set. It is joined to the pole by a porcelain insulator, and passes through an insulated tube at the point at which it enters the house. From the terminal marked "E" (or "Earth") on the receiving set, another wire is run and fixed to the nearest water-pipe.

## HOW BROADCAST WAVES ARE SENT.

At the broadcasting station, the sounds given forth by vocalists and instrumentalists affect a microphone, which changes the strength of a high-frequency current of electricity which radiates

from the aerial. This current is perfectly steady so long as sound-waves do not affect the microphone, but directly a concert item commences, the current changes, and is broken up by the effect of the modulations of sound which are being controlled by the transmitting microphone.

The "carrier wave," as it is called, leaves the aerial and travels in all directions through space at the speed of light—186,000 miles a second. The wave alternates—positive then negative—several hundred thousand times a second, and in this state the receiving telephone will not respond to it.

## WAVE-LENGTH.

Each broadcast station adjusts its carrier wave to a certain "wave-length" in conformity with official regulations, so as to avoid interference with other radio services. Broadcast stations use a moderately short wave-length, which may range from 350 to 500 metres; ships use 600 metres; and aeroplanes 900 metres.

The regulation of wave-length is of importance, for if two stations in close proximity transmitted on the same wave-length and with similar electrical power, the two waves would clash with each other and sensible reception would be impossible. When radio waves are intercepted by the receiving aerial, they must be "tuned in" to correspond with the wave-length of the broadcasting station.

Without going too deeply into technicalities, it will suffice to state that the wave-length of a broadcasting station is regulated partly by clipping the lower end of the aerial to one of the turns of a wire coiled up like a spring (FIG. 2, left). Supposing that the coil consists of ten turns and that the aerial is connected to the eighth turn, then a wave-length of 360 metres may result; but if the connection is made at any other turn of the coil the wave-length becomes shorter or longer. Wave-length is the measurement in metres from crest to crest of the radio waves.

## HOW BROADCAST WAVES ARE RECEIVED.

In a simple receiving set there is a small coil of numerous turns of wire, and, by making contact with the proper turn, which is done quite easily by sliding or turning a knob, the wave-length of the receiving instruments is made to conform with that of the broadcast station (FIG. 2, right).

The incoming radio waves, which are oscillating with enormous rapidity as they strike the receiving aerial, must be converted into direct current before the

telephones will respond, and this important function is dealt with by the "detector," which is fitted to every receiving instrument. In a crystal set the detector may consist of a small piece of mineral, such as galena, in contact with the point of a very fine wire (FIG. 3). The mineral is sensitive only at certain spots, which must be discovered by moving the wire about the surface of the mineral until sounds are heard. In the receiving sets of better quality, detection is obtained by a thermionic valve, which in outward appearance is like an electric-light globe. Its filament lights

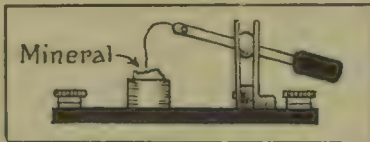


FIG. 3.—FINE WIRE IN CONTACT WITH MINERAL: A CRYSTAL DETECTOR.

with current from a small accumulator. In addition to the filament, the globe, which is exhausted of air, contains two very important adjuncts—the "plate" and the "grid" (FIG. 4). When the filament is aglow it throws off small charges of negative electricity called electrons, and these are attracted to the "plate," which is charged with positive electricity from a dry battery. On their way from filament to plate, the electrons must pass through the "grid," which changes from positive to negative at the same enormous speed as the incoming radio waves.

During the fraction of an instant at which the grid is negative, the negative electrons are repelled and prevented from reaching the plate. But each time the grid changes to positive, the electrons are allowed to pass to the plate. Therefore, the grid controls the electronic flow so that only one side of the radio waves influences a local electric current which is connected to plate and filament outside the valve, with the result that the telephone—which is in the same electrical circuit—responds to the sounds which are being made at the broadcasting station.

## WHAT WE SHALL HEAR.

"And we shall have music wherever we go"—an adaptation of the familiar nursery rhyme—is applicable to the new science. Not only in our individual homes, but in the homes of those we visit, in schools, theatres, cinemas, hotel lounges, restaurants, we shall be entertained and informed by means of broadcasts. Already experiments have been made in receiving radio concerts during a railway journey. The other day passengers in a motor omnibus enjoyed a concert whilst travelling across London. Owners of motor-cars have taken portable receiving sets into the country, and, by hanging a wire to the nearest tree, have been able to listen-in to whatever was going on at the time.

Almost as soon as these notes appear, we shall be listening-in day by day to instrumental and vocal programmes by well-known artists, and to speeches and

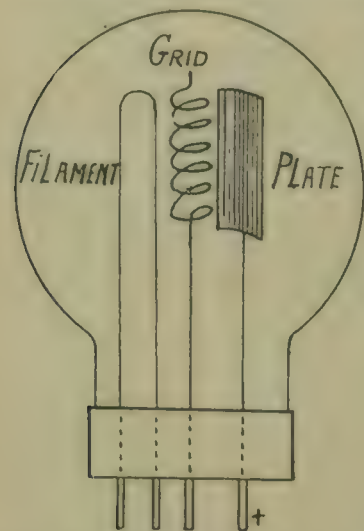


FIG. 4.—THE CHIEF ITEM IN A VALVE RECEIVING SET: THE THERMIONIC VALVE, WITH GRID CONTROLLING FLOW OF ELECTRONS FROM FILAMENT TO PLATE.

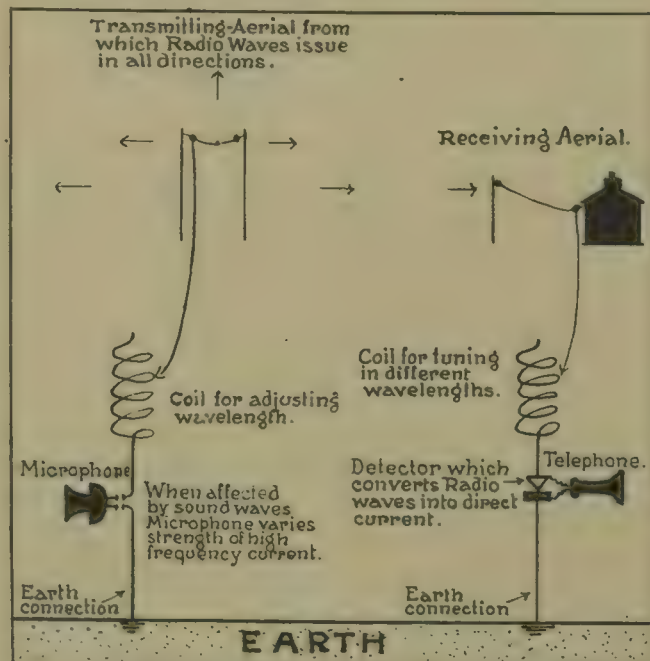


FIG. 2.—SHOWING HOW BROADCASTS ARE TRANSMITTED AND RECEIVED, AND WAVE-LENGTHS ADJUSTED: AN ELEMENTARY DIAGRAM.

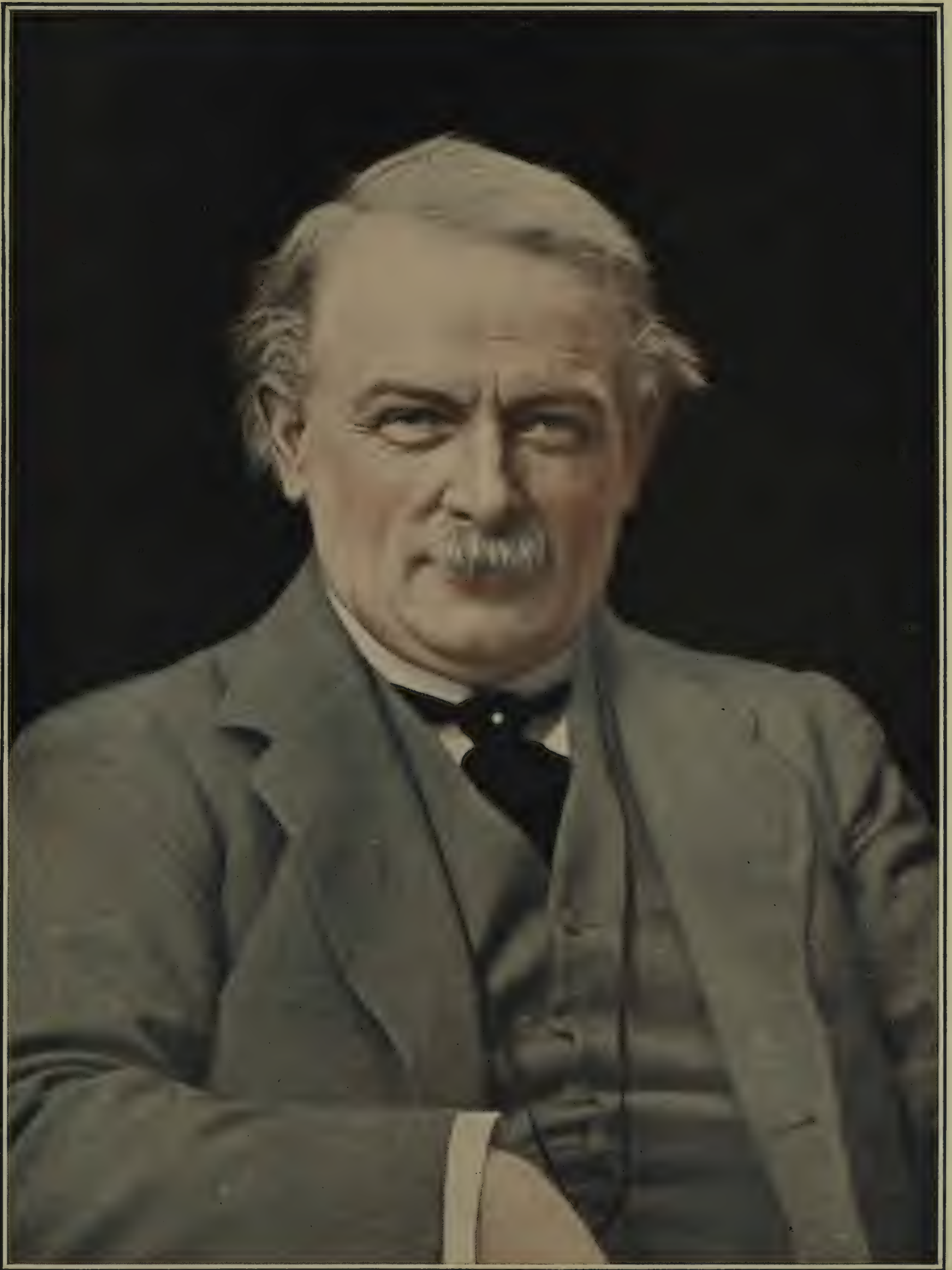
lectures on interesting topics. There is a possibility that well-known politicians will expound their views to the masses by radio, and that important speeches in Parliament will be broadcast for the interest of the public. Very fascinating too is the idea of "Mr. Man in the Moon" telling his nightly bed-time fairy stories to the little ones.

W. H. S.



## THE PROTAGONISTS OF THE ELECTION: I.—NATIONAL LIBERAL.

PHOTOGRAPH BY REGINALD HAINES.



PURSuing THE "VIA MEDIA": MR. LLOYD GEORGE, EX-PREMIER, AND LEADER OF THE NATIONAL LIBERALS.

After his resignation of the Premiership and his determined exclamation: "I am a free man: the burden is off my shoulders, and my sword is in my hand"—everyone was curious to see at what point Mr. Lloyd George would enter the fray in the General Election. For a time his attitude was reserved. Then, in his speech at the meeting of the National Liberal Party on October 25, he defined his policy as one of national unity in the phrase: "Britain first; any party, even our own, second, and even last." Going into detail, he said later: "We simply want

a party, or a group, or a section, or whatever you call a collection of men of the same mind, that in the next Parliament will see, whoever wins, that there should be no detriment to the national interest from revolutionary measures on the one hand, or reactionary measures on the other. . . . You must have a sufficiently strong group in the House of Commons . . . to make it impossible for any Government to plunge this country into the extremes either on the Left or on the Right—a party that will keep them in the middle course of safety and security."



## THE GEOGRAPHY OF THE GENERAL ELECTION: A MAP OF THE CONSTITUENCIES.

FROM A MAP SPECIALLY PREPARED FOR "THE ILLUSTRATED LONDON NEWS" BY GEOGRAPHIA, LTD., FLEET ST.



## SHOWING HOW EACH CONSTITUENCY WAS REPRESENTED IN THE LATE PARLIAMENT: A MAP OF GREAT BRITAIN AND ULSTER WITH ALL THE PARLIAMENTARY DIVISIONS, AND A KEY TO THE PARTIES TO WHICH THEIR MEMBERS BELONGED.

The above map represents the distribution of parties in the constituencies, throughout England, Wales, Scotland, and Ulster, at the moment when Parliament was dissolved by the King on October 26. The party to which the Member representing each constituency in the late House of Commons belonged is indicated on the map by varieties of ruling or shading, in accordance with the key given in the lower right-hand corner of the upper half of the double-page. There are also inset maps of several specially congested districts. In addition to this

it may be noted that a number of the important boroughs, such as Birmingham, Manchester, Liverpool, Glasgow, and Belfast, are left white on the large map and contain a figure. These figures indicate the number of divisions in the borough, and in the margin are given diagrams with a square for each division showing what party its M.P. represented. The loss of Irish representation (except the 13 Members for Ulster) will reduce the Members of the next House of Commons to 615, as against 707 under the 1918 Act.



## THE PROTAGONISTS OF THE ELECTION: II.—UNIONIST.

THEY WERE BY THEIRSELVES AND FEW.

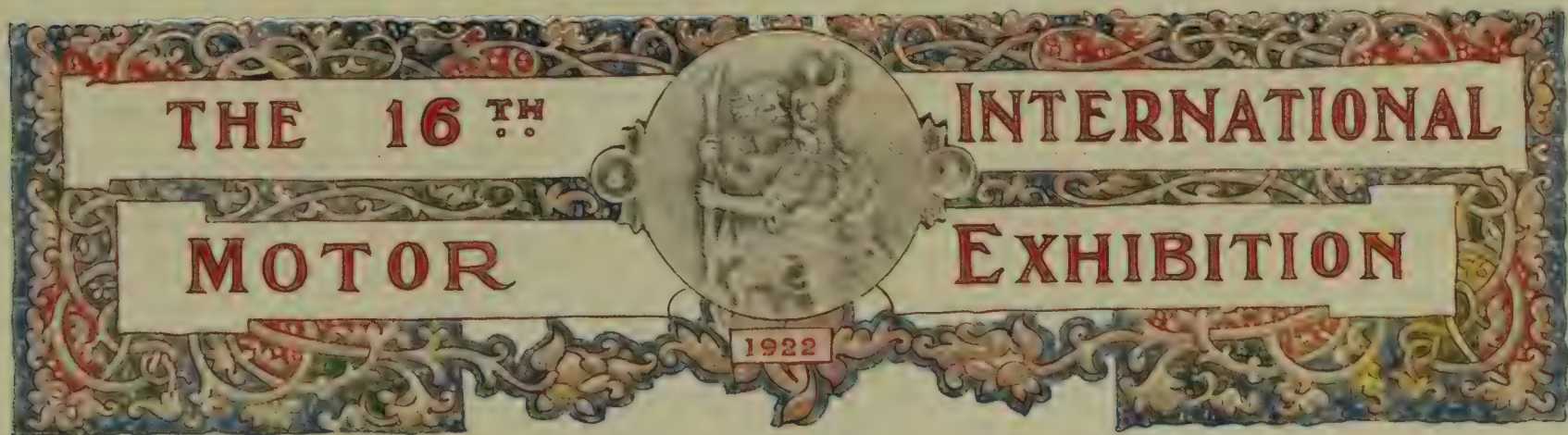


URGING "TRANQUILLITY AND STABILITY": MR. BONAR LAW, HEAD OF THE NEW UNIONIST GOVERNMENT.

Mr. Bonar Law, the new Prime Minister and head of the Unionist Party, outlined his policy in his election address to his constituents at Glasgow. "The crying need of the nation at this moment," he said, "a need which, in my judgment, far exceeds any other—is that we should have tranquillity and stability both at home and abroad, so that free scope should be given to the initiative and enterprise of our citizens, for it is in that way, far more than by any action of the Government, that we can hope to recover from the economic and social results of the war.

Among the aims of the new Government, Mr. Bonar Law mentioned full and frank co-operation with France and our other Allies, maintenance of friendship with the United States, support of the League of Nations, ratification of the Irish Treaty, development of India and of trade within the Empire, an economic conference with the Dominion Governments to consider methods for developing trade, assistance for home agriculture, emergency measures to deal with unemployment, and reduction of expenditure and taxation.





The White City and Olympia—Nov. 3-11, 1922.

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They are moderate in first cost—the present prices of the chassis are less than our pre-war prices. They are distinguished in appearance and comfortable in the highest degree.

Their reliability and running economy are attested by their owners and by the 10,000 miles R.A.C. Road Trial, in which a distance exceeding that travelled by the average user in a year was covered in three weeks with a fuel consumption of 24.64 m.p.g. and on the same set of tyres.

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18 h.p.	30 h.p.
Chassis, completely equipped £500	Chassis, completely equipped £700
4 Seater Touring Car - £660	5 Seater Touring Car - £950
5 Seater Touring Car - £685	Saloon - - - £1000
Saloon - - - £785	Town Saloon - - - £1050
Landaulette - - - £875	Landaulette - - - £1150
	Limousine - - - £1200

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YOU CANNOT BUY  A BETTER CAR



The Armstrong Siddeley 18 h.p. Open Touring Car: Price £660.

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36

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your Car  
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**B.S.A**  
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## Cadillac Establishes Sales Record in 1922

**E**VEN in 1922, a bad sales year, the superiority of the Cadillac, despite the depression, was evidenced by the fact that more sales were effected the world over than in any previous year. Nevertheless, despite this phenomenal demand, the price of the car (Type 61) has been again reduced. Owing to the large number of types of General Motors' Products it has been found impossible to stage them all to advantage at Olympia. A special exhibition will therefore be run concurrently at 1, Thurloe Place, S.W.

STAND No. **256** OLYMPIA  
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Model 61 Chassis	-	-	-	-	-	£995
Model 61 5-seater Phaeton	-	-	-	-	-	£1,145
Model 61 5-seater Saloon	-	-	-	-	-	£1,485
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With Dickey**£275**Family  
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The above price includes ELECTRIC LIGHTING  
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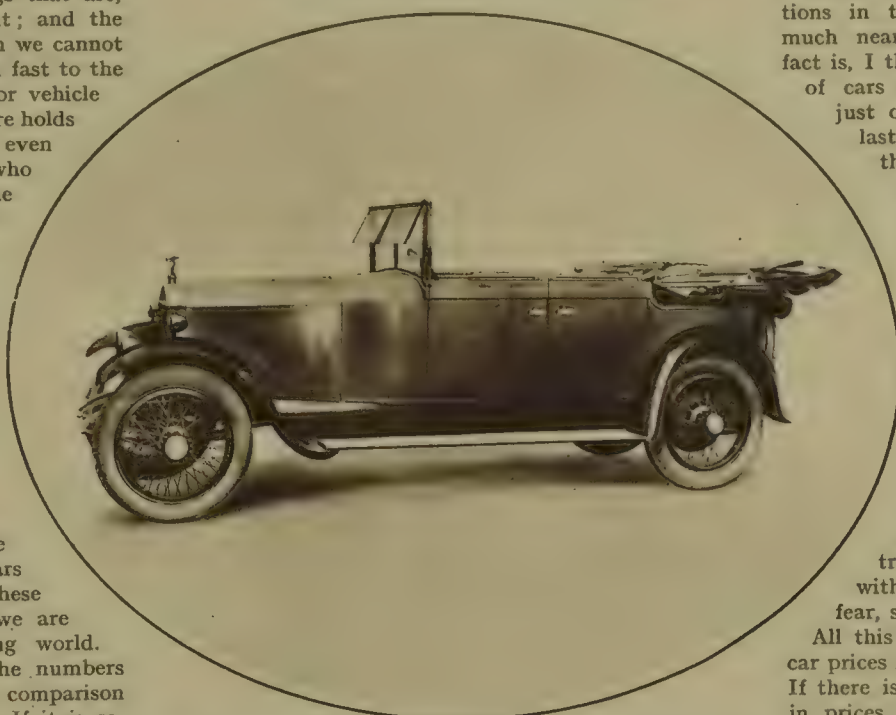


ON the eve of another Show, it is natural that one should indulge a little in both retrospection and anticipation. Indeed, it cannot be avoided by one who has, as a matter of duty or inclination, followed with close attention the development and the progress of motoring and its industry since its very early days. There are so many aspects, so many details, concerned—most of them really of absorbing interest—that the mind automatically concentrates upon the problems of the past and how they were overcome or, alternatively, left unsolved, and on those which have to be confronted in the future. Even now, motoring is among the things that are, comparatively speaking, new as a pursuit; and the building of cars is yet a business of which we cannot see the end. I am one of those who hold fast to the belief that both motoring and the motor vehicle are still in their infancy, and that the future holds developments of which we to-day do not even dream. I doubt not there are many who would be willing to hold dispute with me on this issue; but before they essay it let me remind them to look back into the past, and remember how this great movement has developed within the last dozen years. Let them remember that the real development has, in fact, taken place within little more than that period, and hold in mind that there can be no earthly reason why the next decade should not show an equal, if not even a greater, expansion in the use of the motor vehicle. A prophet, we are told, has no honour in his own country, but I will risk the prophecy that within the next seven years the number of motor vehicles in use in these islands will at least be doubled. And we are only a single unit of the motor-using world. In America I believe it is true that the numbers in use are more than quadrupled, in comparison with the figures of just before the war. If it is so, then I claim that the prognostication of which I have been guilty is not in the least extravagant.

But before trying to dip into the future in more detail, let us see how we stand in comparison with a year ago. The twelvemonth just ended has not by any means been a period upon which we can look back with any degree of satisfaction. It has been one of bad business, vile weather, excessive taxation, and all-round unpleasantness. Obviously, with everything against it, the industry itself has not flourished like the green bay tree of the Scriptures. Indeed, not to put too fine a point upon it, the year has been an exceptionally bad one. Strikes and lock-outs, particularly the great lock-out in the engineering trades, have held back business enormously. The stupid methods of motor-taxation thrust upon us by the egregious Ministry of Transport, combined with the excessive amounts the motorist is called upon to pay in addition to unexampled taxation in other directions, has made motoring a seasonal pursuit, and has hit the whole movement very severely. It has had the effect of causing many to lay up their cars during the first three months of the year—in many cases even, cars are now laid up during the first and last quarters, in order to avoid the tax—to the manifest detriment of the large army of employers and employed who exist by the business of supplying the motorist with his necessities. It has had an even more serious effect on the manufacturing side

### THE 16th INTERNATIONAL MOTOR EXHIBITION, *The White City and Olympia—Nov. 3-11.*

of the industry, since people will not take delivery of cars now until after the end of a quarter. The consequence is that the "finished" sheds of our motor factories become congested with cars ready to go out, but of which the purchaser will not accept delivery,



NOT SHOWN AT OLYMPIA: THE 20-H.P. ROLLS-ROYCE, WHICH HAS CREATED A SENSATION IN THE MOTORING WORLD.

representing tens of thousands of pounds in capital locked up idly, all of which should have become liquid and available for legitimate use. A further evil effect of the terrific weight of the motor taxes, added to all the rest of direct and indirect taxation, is that it deters many from taking the plunge and becoming car owners. Thus, in every direction, the industry and the movement generally finds itself hampered and

and that the legislation which is promised for—or that we are threatened with—next year may ease the burdens somewhat.

There seem to be indications which point to the fact that the worst of the general depression in the trade of the country has passed. I am told that this is so, though I confess I do not quite see any particular reasons for immediate improvement. However, it is a little beside the point for the moment. Looking back to a year ago, I find I wrote then of the necessity that was apparent for people to get down seriously to work and do their best if we were to get back to anything like normal conditions in the industry. Certainly things are very much nearer normal than they were then. This fact is, I think, reflected in the greatly lowered costs of cars and accessories to motoring. There is just one qualifying word to be added to this last. I am not completely satisfied that all the price-reductions of which we have heard lately are legitimate reductions dictated by actually lower costs of production.

Of course, costs have come down considerably. Materials are cheaper and wages are lower. Moreover, workmen are putting their backs into their work better than they were a year ago. But, even so, I have an uneasy idea that in many cases prices have been reduced below the actually economic level, in order that manufacturers may get enough liquid money to carry on with. Excess profits duty, income tax, corporation tax, and the rest, followed by two years of serious trade depression, have left the motor trade without a feather to fly with, and hence, I fear, some of the more drastic price-reductions.

All this is leading up to the point that I believe car prices have now become very nearly standardised. If there is any more or less immediate movement in prices, it will, I think, be rather upward than in the reverse direction. The moral is that it is quite inadvisable to defer the purchase of a car in the hope of further price-reductions. There may be a few tardy falls, but there will be no general movement.

I think it is possible to say that the past year has seen more progress, or—I would rather put it—development in design and detail than any similar period during the last decade. It is not that the basic characteristics of the car have altered in any material manner, but there has been a very marked

movement in several directions. For example, we see more than ever designers trending towards the overhead-valve type of engine. It is perfectly true that the type is not at all new. Indeed, overhead valves are as old as the motor-car itself; but the general adoption of the system of placing the valves in the head of the motor has been a long time in coming, but it is certainly here now. I am not at the moment concerned to discuss the technicalities of this movement. It is sufficient for present purposes to say that the type has certain advantages, notably in an increase of efficiency, in comparison with the side-by-side valve motor; but they are gained in



SHOWN ON STAND NO. 388 AT OLYMPIA: A 40-50-H.P. NAPIER SALOON.

retarded by the ill-judged, half-baked manner in which the Ministry of Transport have seen fit to treat motoring and the motorist. It is permissible, perhaps, to express the hope that a new and more enlightened Government may take a wider view,

most cases by a sacrifice of accessibility. I am not convinced that the maximum of engine efficiency is the only goal towards which the designer should look, and I am more than usually interested in the question of whether the departure from what we have



By appointment to



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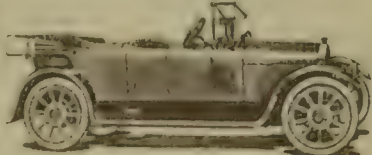
SEVEN TWO-SEATER



TEN SPORTING MODEL



TEN COUPÉ (fixed head)



FIFTEEN FOUR-SEATER



FIFTEEN SEVEN-SEATER



FIFTEEN SPORTING MODEL



FIFTEEN SINGLE LANDAUETTE



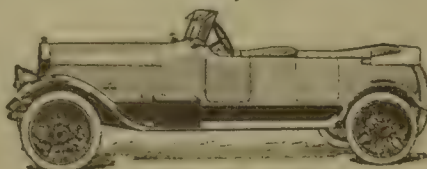
FIFTEEN TWO-SEATER COUPÉ



TOWN CARRIAGE



TWENTY LANDAUETTE



TWENTY SPORTING MODEL



TWENTY LIMOUSINE



24/30 H.P. SALOON-LIMOUSINE



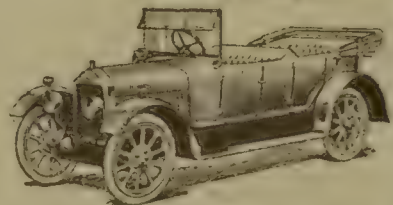
TEN TWO-SEATER



TEN LIGHT FOUR-SEATER



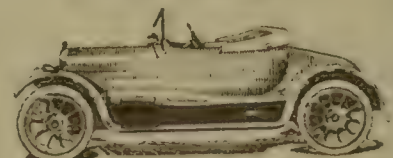
TEN COUPÉ (folding head)



FOURTEEN TOURING CAR



FIFTEEN FIVE-SEATER



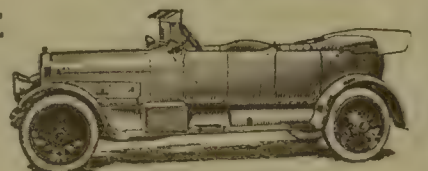
FIFTEEN TWO-SEATER



FIFTEEN SALOON



FIFTEEN FOUR-SEATER COUPÉ

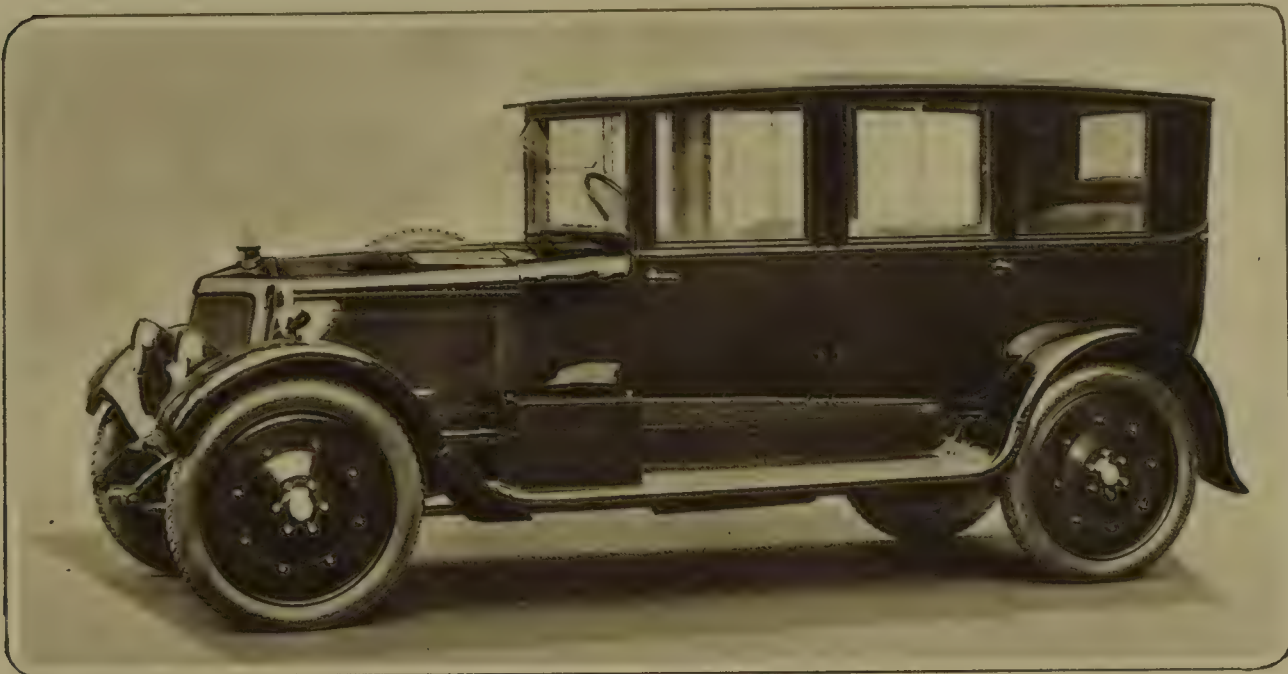


TWENTY TOURING CAR



TWENTY FOUR-SEATER COUPÉ





ONE OF THE FIVE ARMSTRONG-SIDDELEY EXHIBITS AT OLYMPIA: AN 18-H.P. SALOON.

hitherto regarded as the conventional is to be permanent or whether it is merely a passing fashion.

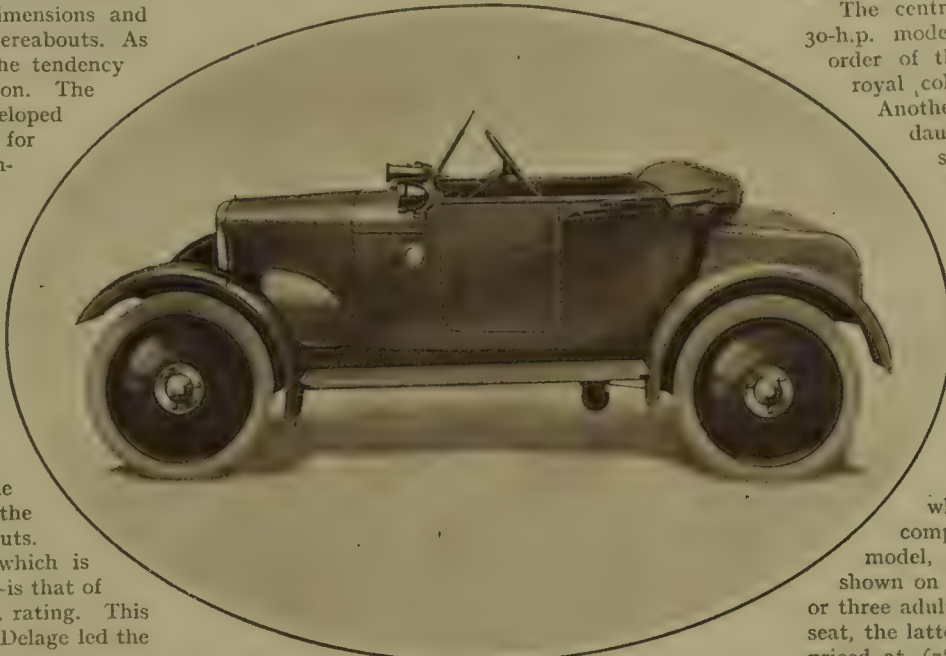
Another feature of change, and to me it is a rather curious one, lies in the alteration being manifested in engine-power rating. We see firms producing very small four-cylinder motors of about 8 h.p. in large numbers. So large is this tendency that we must now regard the very small high-efficiency motor as one of the principal types of the day. On the other hand, we also see firms whose staple has been the car of about 11'9 rating increasing their engine dimensions and raising the standard rating to 13'6 or thereabouts. As I say, it is not a little curious, but the tendency is capable of a simple enough explanation. The "Eleven-point-nine" was originally developed as a two-seater. Then a demand arose for a popular car to carry four persons comfortably, and these cars were overloaded with a heavy body, usually filled beyond its normal seating capacity, and very soon the need for more power became insistent. Thus we now see a tendency, which I look to become more and more in evidence, for larger engine dimensions. Hence, this present trend. It seems as though the future of what we know as "small" cars will lie, as to the two-seater, with the types ranging from 8 to 10-h.p. rating; while the four-passenger vehicle will be in the region of from 12'6 to 13'9 or thereabouts.

Another remarkable development which is foreshadowed—it is not really here yet—is that of the small six-cylinder car up to 20-h.p. rating. This had really begun before the war, when Delage led the way with his 15'9-h.p. "Six." There were one or two other examples, of which one I recollect was the Delaunay-Belleville; but, all told, they were only a few. Now we see a number which fall into the class, and I think we shall have more. After all, it is a logical development from the conventional four-cylinder motor, and one which will become more pronounced as time goes on. There is just one word that may be said in this connection, and it is that I, for one, am not going to be in a hurry to change the four for the six. I agree to all the advantages of the latter, but there is far more difference in designing a six-cylinder engine as compared with a four than the mere addition of another pair of cylinders. More than one successful designer of the four has discovered this to his sorrow, and I have a shrewd idea that there are some who still have to learn it, as there is an essential, if rather subtle, difference in the handling that the respective designs require. The type will need perfecting, but it will come as surely as the sun will rise tomorrow, and I am content to watch its progress for a little while yet.

I do not think there is much to record in other directions. There is a distinct tendency towards the four-speed gear-box in low and moderate priced cars—a movement which is in the right direction. It has always seemed to me that if a four-speed box is required on a car such as, for instance, the Rolls-Royce, it is very much more essential in the case of the car with a small engine. There is little change in ignition systems. I think the coil and battery is making some progress, but so far the magneto holds its own and is likely to do so for a long time to come. It is significant that in America, where coil and battery became the fashion, the reversion to magneto ignition seems to proceed apace. The alternative system

is being very much improved, and it certainly seems to have inherent advantages of its own, but the magneto will require a great deal of ousting from its pride of place.

Air-cooling has made progress, though I seem to discern a tendency, not very marked as yet, among manufacturers who have specialised on the air-cooled twin, to look in the direction of the small water-cooled four for inspiration. How far this will go, I do not



A VERY POPULAR LIGHT CAR: THE 8-H.P. ROVER TWO-SEATER.

profess to know. I simply record the fact as one of rather more than passing interest.

In coachwork there is really nothing to record. It remains essentially the same as it was a year ago, though there is still a trend towards the "all-weather" type of body upon which I find I remarked a year back. The attention of the coachbuilder seems

to be concentrated more upon the detail improvement of the thing he has rather than upon the evolution of new ones. All sorts of cunning devices are being brought out for making bodies more comfortable, for the elimination of rattle, and for the general convenience of the user; but there is nothing really new in coachwork *qua* coachwork. Let us now get on to the consideration of a few of the more noteworthy exhibits among cars and accessories. Obviously it is impossible to get a comprehensive review of all that is of interest at the two Shows, and I must perforce content myself with a selection from among the best and most interesting in the several classes.

### SOME OF THE EXHIBITS.

**Armstrong-Siddeley**  
(Stand No. 269, Olympia).

The wide range of standard Burlington bodywork for the two types of six-cylinder chassis made by this firm, which is allied with Sir W. G. Armstrong Whitworth and Co., Ltd., will be represented by five excellent examples, three on the 30-h.p. chassis, and two on the 18-h.p. The latter are identical in chassis design with the one which during

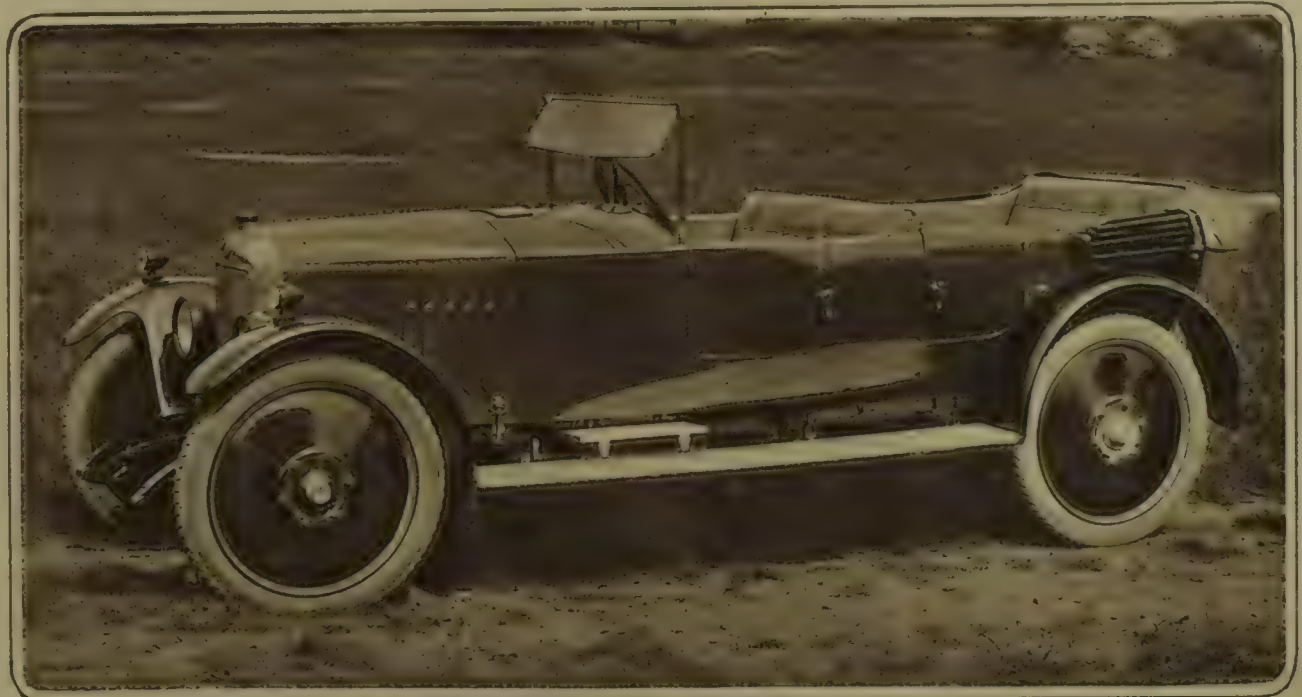
the past summer was submitted to a 10,000-miles test of reliability and low running costs by the R.A.C., covering that distance in twenty-three days by running day and night, with a fuel-consumption of 24'64 m.p.g. and on the same set of tyres. This remarkable achievement, coupled with the fact that Armstrong-Siddeley cars are now sold at prices lower than those in force before the war, will assuredly increase the interest attaching to the exhibit as a whole.

The centre of attraction will doubtless be the 30-h.p. model with a saloon body built to the order of the Duke of York. It is finished in royal colours and upholstered in blue cloth. Another 30-h.p. chassis has an enclosed landaulet body, with interior drive. It has

seating for three passengers on the rear seat, two on comfortable auxiliary seats, and one alongside the driver; the price of this car is £1250.

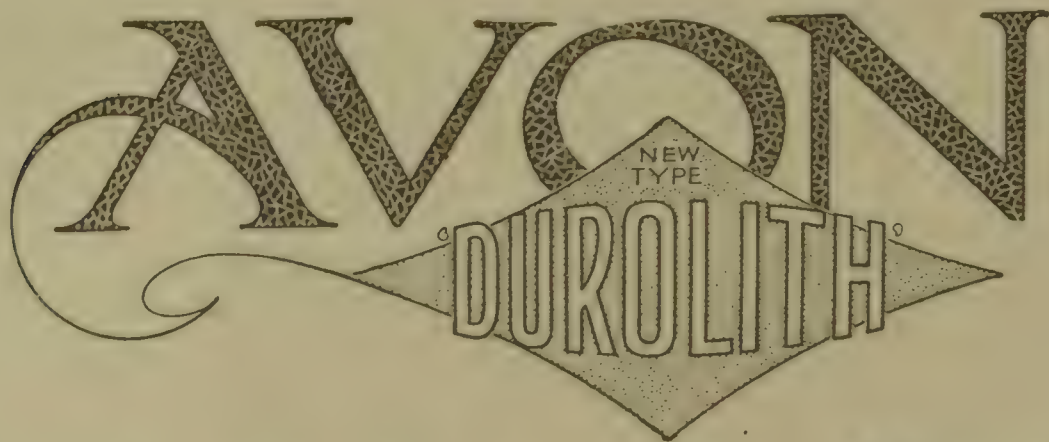
The third chassis of this type has bodywork known as the "town saloon." The latter is seven-seated, and encloses all the occupants; but to afford privacy to those in the rear compartment there is a glass division behind the driver's seat. The price, with complete equipment, is £1050.

An alternative type of saloon, wherein all the occupants are in one compartment, can be fitted to the 30-h.p. model, and a somewhat smaller rendering is shown on an 18-h.p. chassis. This body seats two or three adults on the rear seat and two on the front seat, the latter being adjustable; the car complete is priced at £785. It has the four doors which are a feature of all bodies fitted to Armstrong-Siddeley cars, the position of the gear and brake levers permitting a wide door and full access to the driver's seat from the off-side. The other 18-h.p. car to be shown (price complete, £685) has a wide, open touring body seating five people; it is finished in grey, and upholstered with antique leather—an attractive combination. The pleasing effect of the finish and upholstery is enhanced by the outline and general design of the body, which, like all other coachwork shown, is made



FITTED WITH A PRINCETON BODY: THE 14-H.P. VAUXHALL AT OLYMPIA.





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THE new Avon "Duroolith" beaded edge cover, now available in all standard and commonly used sizes, represents the high-water mark of achievement in motor tyre construction. Features of special interest to be noted are:

❶ Bold Non-skid Tread of exceptional depth and toughness. Cord and super-fabric casings.

❷ Improved bead, moulded to fit snugly in the clinch of the rim, and practically indestructible.

❸ Every tyre fully up to marked size, i.e., virtually an oversize.

### Reduction of Price

Substantial reductions in the prices of all Avon Tyres are now in force, and motorists will find that this new "Duroolith" represents the finest value in tyres that has ever been offered to the public.

### Olympia, STAND 528

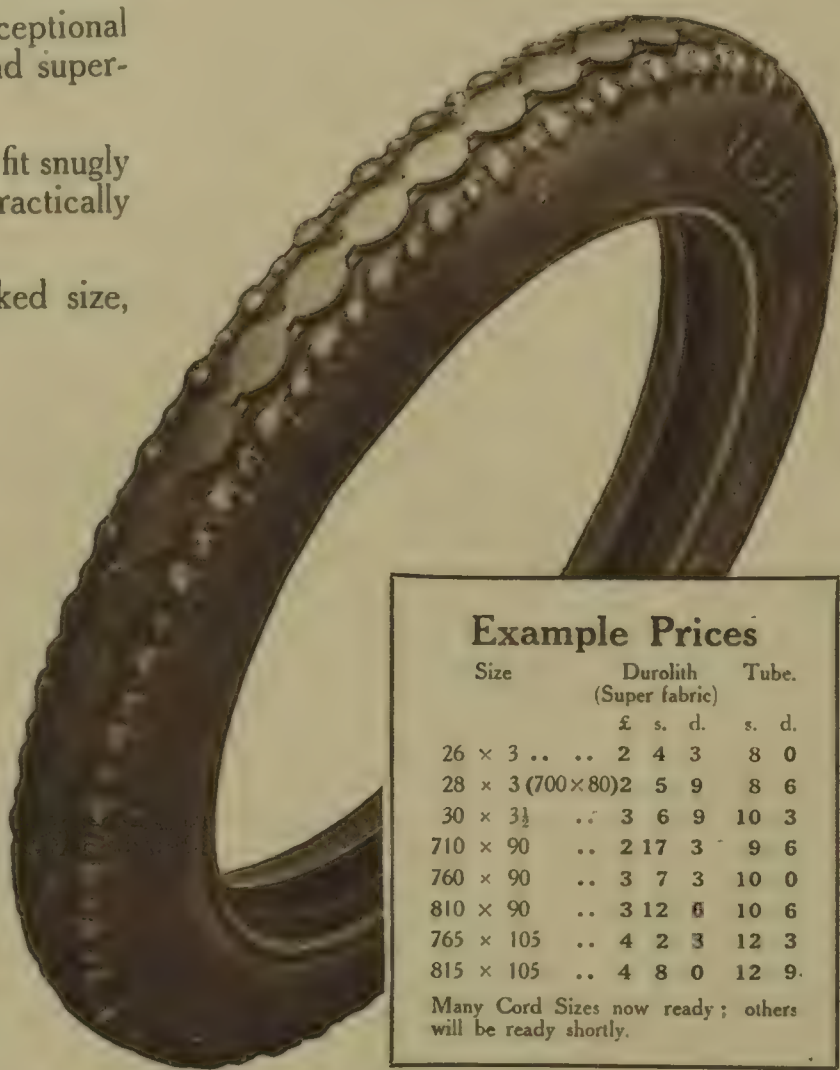
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#### Example Prices

Size	Duroolith (Super fabric)			Tube.	
	£	s.	d.	s.	d.
26 x 3 .. ..	2	4	3	8	0
28 x 3 (700x80)	2	5	9	8	6
30 x 3½ .. ..	3	6	9	10	3
710 x 90 .. ..	2	17	3	9	6
760 x 90 .. ..	3	7	3	10	0
810 x 90 .. ..	3	12	6	10	6
765 x 105 .. ..	4	2	3	12	3
815 x 105 .. ..	4	8	0	12	9

Many Cord Sizes now ready; others will be ready shortly.

*Vermorel*

12-20 h.p.

The Vermorel is the "ROLLS-ROYCE  
OF SMALL CARS"

("Pall Mall Gazette")

embodying the latest and best features of  
French Automobile construction.

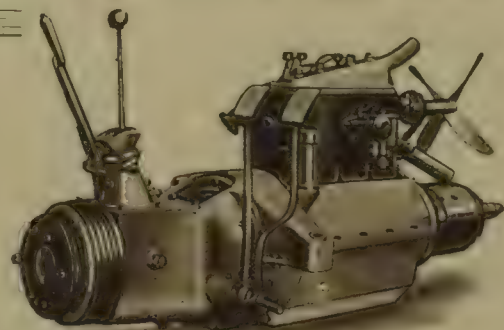
This 12/20 h.p. VERMOREL has been produced by the Works to fill the requirements of those motorists who demand a medium-sized car of the latest type and of the highest possible quality. The greatest care and conscientious effort is given to the construction of even the smallest detail, ensuring a perfect whole. The engine is extremely efficient—high speeds are obtainable and great smoothness of running. Very easy and comfortable to drive, it is essentially a car to fill the requirements of the owner-driver.

Price complete - - - - £550



The Works are concentrating solely on two models—this 12/20 and 15/30 h.p. (80 x 130 m/m bore and stroke). Price of 5-seater torpedo complete £685

STAND 316  
OLYMPIA.



#### Brief Specification.

Engine. Four cylinder en bloc. Bore 70 mm. stroke 110 mm. Zenith Carburettor, Lubrication by pump—under pressure to crankshaft, and by splash to pistons and timing gear.  
Gear Box. Four speeds and reverse by three sliding gears. Levers on the right side if required.  
Electric lighting and starting by dynamotor on crankshaft without any intermediate gearing. Michelin disc wheels 765 by 105 mm.  
Standard French Works Bodies.  
2-seated torpedo;  
4-seated torpedo;  
4-seated interior drive Saloon.  
Price of Chassis, including spare wheel, lamps, self-starter and tyres. £440.

Sole Concessionnaires for British Empire—

W. G. JAMES, LTD.,  
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by the Burlington Carriage Company, Ltd., a company associated with the chassis-makers and having a factory adjoining that in which the chassis are manufactured.

Space will not permit of a bare chassis of either model to be exhibited; but it may be said that these entirely post-war designs have proved so eminently successful in all classes of service that no alterations worthy of note have been found necessary. The two types have similar specifications, and closely resemble one another in appearance.

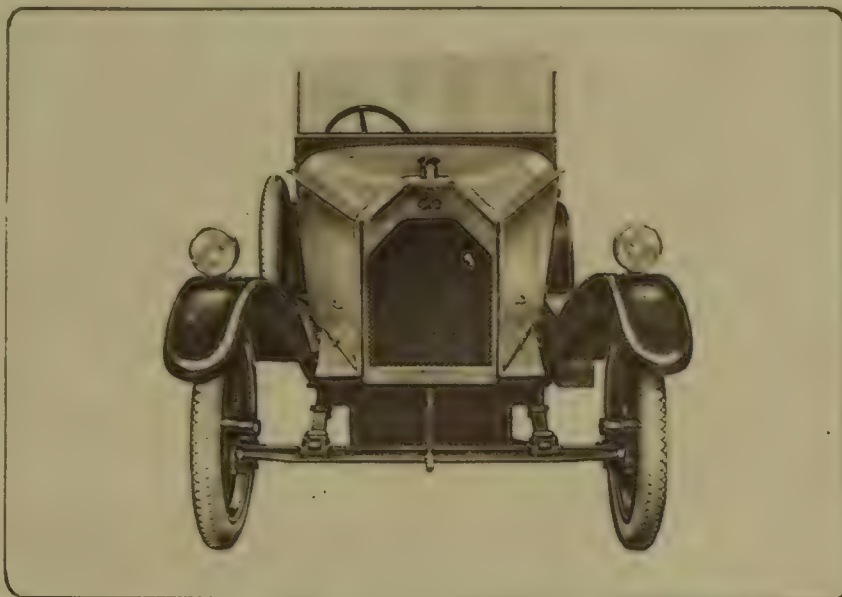
**Swift of Coventry** (Stand No. 284, Olympia). The Swift exhibit consists of the following: one new type 10-h.p. chassis;

one 10-h.p. two-four-seater family car; one 10-h.p. two-seater, with dickey; one 12-h.p. two-three-seater; one 12-h.p. four-seater. Considerable improvement has been made in the 10-h.p. type. Alterations to the larger model consist chiefly of minor refinements in the bodywork and controls. The 10-h.p. Swift has a four-cylinder 63-by-90 mm. engine, leather-faced cone clutch, three-speed gear-box, and semi-elliptic springing front and rear. The new "Twelve" has a four-cylinder monobloc engine measuring 69-mm. bore and 130-mm. stroke. Lubrication is by gear pump; and the magneto, which, like the carburetter, is very accessibly placed, is driven by chain. Otherwise the main features of both chassis follow similar lines, with the exception that the larger model is equipped with a four-speed gear-box—an excellent arrangement in cars of this power category. Other features of the specification of the 12-h.p. model are as follows: engine capacity, 1944 c.c. (R.A.C. rating, 11.9-h.p.); side-by-side valves; thermo-syphon cooling; forced lubrication; Watford magneto; Zenith carburetter; Rotax lighting and starting equipment; leather cone clutch; four-speed separate gear-box with right-hand control; open propeller shaft; spiral-bevel drive; semi-elliptic springs front and rear; and artillery detachable wheels. The wheel-base is 9 ft., and track 4 ft.; tyres, 30 by 3½.

**Rolls-Royce** (Stand No. 279, Olympia). It will doubtless be somewhat of a disappointment to a great many that the new 20-h.p. Rolls-Royce is not shown at Olympia. I confess to

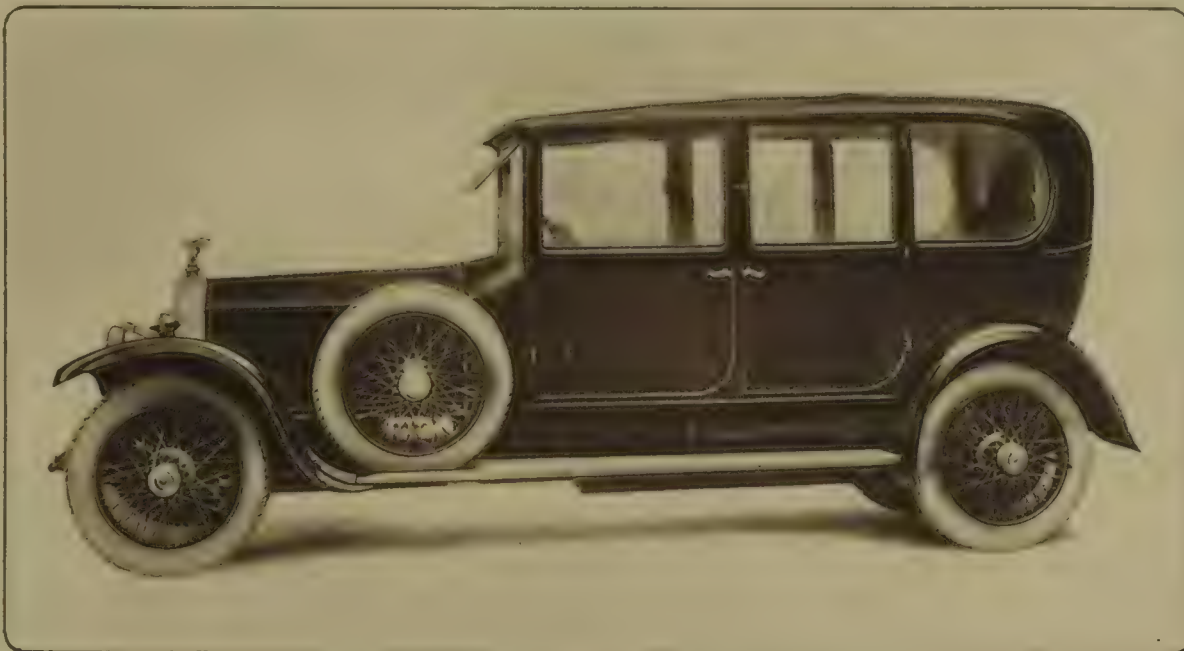
a feeling of this kind myself, but, for reasons that seem good to themselves, Messrs. Rolls-Royce have decided not to stage it. Their exhibit, therefore, is confined to three specimens of the famous 40-50-h.p. Rolls-Royce, which has set the standard of excellence to the automobile world. There is no such thing as a Rolls-Royce bearing date of any particular year. The policy has always been to embody improvements

limousine to seat six or seven. This is painted in claret and black, with plain cloth upholstery and interior fittings of ivory. The second car is a six-



THE NEW 10-H.P. SWIFT: A FRONT VIEW.

seated landaulette in blue and black, with grey-blue cloth upholstery. The exhibit is completed by a four-seated open touring car painted black, with polished aluminium wheel discs and upholstered in scarlet leather with crocodile grain. It is a most attractive assemblage of cars, and one which well maintains the reputation of the Rolls-Royce for superlative excellence.



A KING AMONG CARS: THE 40-50-H.P. ROLLS-ROYCE.

**Lanchester** (Stand No. 274, Olympia).

As in previous years, visitors to the Lanchester stand will find much that is interesting, both from the point of view of technical detail and of bodywork. The main exhibit is a magnificent 40-h.p. six-cylinder three-quarter landaulet, painted in a very delicate shade of drab suede, and upholstered in morocco leather to match. It is an

lockers, and by an ingenious arrangement the upper portion when open forms a perfectly rigid luncheon table; sycamore wood is used for all window-frames, and also for the wind-screen frame. A particularly interesting feature of Lanchester bodywork is the method adopted for the attachment of the body to the chassis. The body is secured at four points by sockets enclosing indiarubber buffers. This method, whilst being absolutely safe, has many other advantages. It eliminates the transmission of road shocks to the body, and, in conjunction with the suspension of the chassis, makes for very smooth riding. It also has the effect of eliminating many of the sources of body-rattle which in time develop in every motor-car body, no matter how well built. The Lanchester Company pride themselves on their bodywork, and with every reason.

Another exhibit, and one that is of great interest, particularly to technically inclined visitors, is the 40-h.p. six-cylinder Lanchester chassis. One is at once impressed by the simplicity of design and exceedingly fine workmanship; it is, without doubt, one of the finest examples of British handicraft in Olympia, and a large amount of space would be needed to describe its many features fully. Actually there is little change from last year. A somewhat higher radiator is fitted, and a thermostat water-control is added to regulate the temperature of the water to suit all climates. Worm-drive is fitted to the magneto in place of bevel. Overhead valves are, as before, a feature, and the Lanchester epicyclic silent change-speed gear never fails to arouse interest and enthusiasm.

**Sunbeam** (Stand No. 255, Olympia). The exhibit

this year consists of seven cars, embracing three separate models. Each of these is shown as a chassis, in addition to specimens of completed cars of each type. The more mechanically minded, therefore, will be able to examine in detail the many excellent features of design, which have been arrived at very largely as a result of the phenomenal success which has followed the Sunbeam in the racing world during the past three years. The 14-h.p. car, which was introduced for the first time last year, has already made a very favourable reputation. This model is shown, as already noted, in

chassis form, and as a four-seated touring car, priced at £685. There are three of the 16-40-h.p. type, including a chassis, a five-seated touring car, and an all-weather car. The 24-60-h.p. six-cylinder model is again exhibited as a chassis, and as a limousine-landaulette, to seat seven persons, five inside and two on the driver's seat. The name and reputation of the Sunbeam are too well established



THE 40-H.P. SIX-CYLINDER LANCHESTER: A FIVE-SEATER THREE-QUARTER LANDAULETTE.



THE 24-60-H.P. SIX-CYLINDER SUNBEAM SALOON: AN EXCEPTIONALLY FINE CAR.

as they have been decided upon, and not, like so many others, to wait until the end of the year and then to offer the public something which is known as a "new model." The three cars exhibited are an enclosed-drive

all-enclosed car with a V-shaped wind-screen, and seats five passengers, including the driver. The internal fittings are on a most luxurious scale: there is a polished silver sycamore cabinet furnished with

to need much in the way of comment, so I need only say that the exhibit as a whole impresses one as being among the most notable to be seen at Olympia.



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Malcolm Campbell (London), Limited, have pleasure in announcing that they have been appointed **SOLE CONCESSIONAIRES** in Great Britain and Ireland for this world-renowned Car.

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<b>2 litre</b> MODEL 56.	4-cyl. 72 x 120. 12.8 h.p. R.A.C. rating. 9ft. 6in. wheelbase. 4 speeds and reverse. Price of chassis with full equipment	<b>£425</b>
<b>15/20</b> H.P. MODEL 59.	4-cyl. 83 x 130. 17.1 h.p. R.A.C. rating. 10ft. 6in. wheelbase. 4 speeds and reverse. Price of chassis with full equipment	<b>£550</b>
<b>17/30</b> H.P. MODEL 51	Sports chassis. 83 x 130. 17.1 h.p. R.A.C. rating. SPEED OVER 70 m.p.h. Price of chassis with full equipment	<b>£650</b>

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**STAND 460**  
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The **Lanchester**  
40 h.p. Car

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The **LANCHESTER MOTOR CO. Ltd.**

Armourer Mills, 88, Deansgate, 95, New Bond Street,  
Birmingham. Manchester. London, W.

Catalogues and Photographs  
on application.



**Humber**  
(Stand No. 257,  
Olympia).

Exceptional interest will be centred on the Humber models this year, for an inspection of the 1923 cars will reveal, side by side with considerable price-reduction, the introduction of

many new features in bodywork, and very notable refinements in engine and chassis details.

Both the 11·4-h.p. and 15·9-h.p. 1923 chassis retain the same general principles of their 1922 prototypes, but the numerous improvements that have been effected are of such great import and enhanced benefit as to prove worth more than ordinary attention. An exceptional amount of experimental work has been undergone, and as a result both engines have been brought up to a very high state of efficiency. The 11·4 chassis wheel-base has been extended by 3½ in. This affords improved springing generally, and enables even better body lines to be obtained, with increased accommodation, seating room in both the driver's and rear passengers' compartments being greatly amplified.

An exceptional feature created in the 1923 designs is that of interchangeability in connection with the component parts of the 11·4-h.p. and 15·9-h.p. power units. Tappets, bushes, magneto-shaft, and most of the valve gears are interchangeable; so that, for instance, the failure to obtain a new spare tappet for the 15·9-h.p. engine need cause no delay or inconvenience if an 11·4-h.p. tappet is available, or *vice versa*. This beneficial feature, if not exclusive, is one that must mark a further advance in the great popularity of Humber cars.

A completely new model is the 8-h.p. Humber light car, which has a four-cylinder engine of 7·8 R.A.C. rating. This is a very neat and taking little car, following the usual lines of Humber design and appearance. It is listed complete with electric lighting and starting, and a very full equipment of lamps, spares, and tools, the price being the exceedingly moderate one of £275. This low price, in combination with the well-known Humber quality of construction and finish, should make this before long one of the most popular in the light-car class. Altogether, the Humber exhibit is a very notable one, and will well repay a close inspection by the visitor to the Show.

**Albert**  
(Stand No. 314,  
Olympia).

In my introductory notes I have referred to the marked tendency to increase engine sizes in the case of what one may call the small to medium-powered four-seater. The makers of the Albert are sharing in this movement, though at the same time they are also moving in the reverse direction by making an even smaller car than the standard 11·9 with which their name has hitherto been associated. The last-named—that is, the 11·9—appears to remain essentially as it was a year ago, though it has been somewhat improved in certain minor details. The two new cars to which I have referred are the 14 h.p. and the 8 h.p. The former is essentially of the same design as the 11·9, but the engine dimensions are 75-by-110 mm. bore and stroke respectively, giving it a rating of 13·9 h.p. The little car, the new "Eight," is a car the design of which I like very much. Its four-cylinder, water-cooled engine, of 55-by-100 mm., has overhead valve, aluminium piston, and three-bearing crank-shaft, which is an extraordinary feature in so small a motor, and particularly when, one realises that the price of the car, with full equipment, including electric starter, is only 208 guineas. It is not a cycle car, but a little vehicle designed absolutely on car lines and as fully equipped as its larger sisters. The marvel to me is, how it can be done for the money. I regard this little "Eight"

as being one of the price sensations of the Show. The Albert has always been excellent value—in fact, I know few cars in the class that equal it in this respect—but in the "Eight," Messrs. Gwynnes, who are the manufacturers, have surpassed themselves.

**Cadillac**  
(Stand No. 256,  
Olympia).

By association of ideas the well-known name of F. S. Bennett always suggests the equally well-known name Cadillac, and, as year after year we have looked forward with pleasure-

able anticipation to the new models, we have known that unfailingly they would be presented for the inspection and delight of the connoisseur.

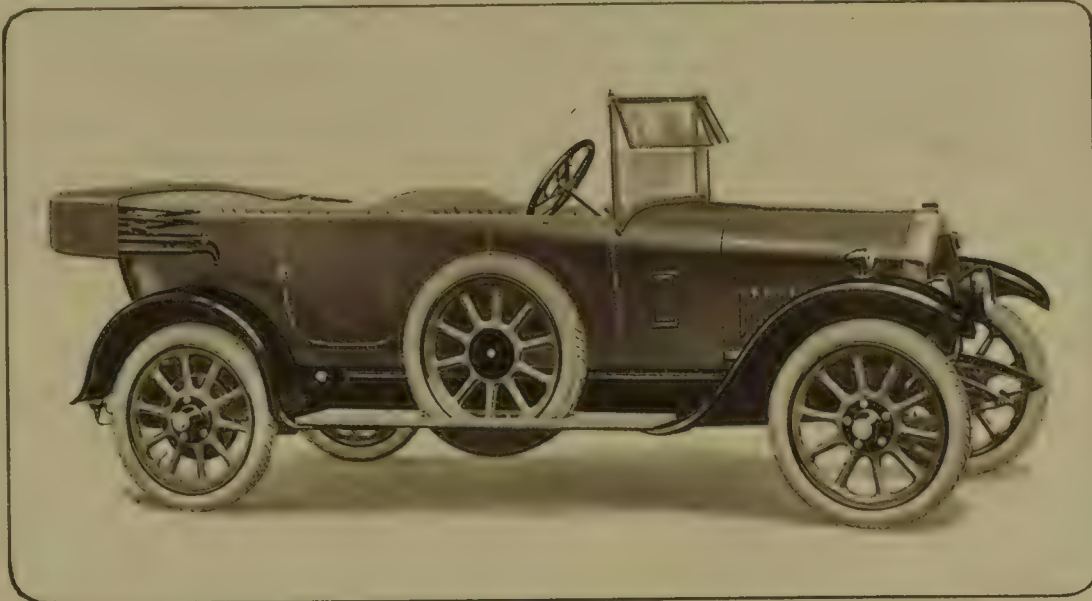
Of proud lineage—for its familiar shield bears the coat-of-arms of Antoine de la Motte Cadillac, a descendant of the Comte de Toulouse—the Cadillac is esteemed by those who are acquainted with its quality not alone for its meritorious past, but also for its present-day excellences. Superlatives, so frequently applied to modern cars, have lost all meaning by too frequent repetition, but it is safe to say that no owner of a Cadillac car ever relinquishes it without real regret, or ever drives another car without a feeling that there is something in Cadillac quality which is never quite realised elsewhere. A car does not

usually acquire such a reputation without there being substantial reasons to be found in its past; and, with respect to the history of the Cadillac, we recall that it was the first car with parts sufficiently standardised to be interchangeable without fittings. Some of my readers will probably remember a standardisation test under R.A.C. auspices. Three Cadillacs were dismantled at Brooklands, some 2000-odd parts being thrown together in a heap. The three cars were then rebuilt on the spot, and driven away for a 500 miles' run. For that, the most meritorious performance of the year, the Dewar Challenge Trophy was awarded. It was the first car to have electrical lighting and starting, the first to develop the V-type, high-speed, high-efficiency engine; the first to introduce the thermostatic control of the cooling medium. The Cadillac Company were the first also to adopt the Johansson gauge for fine and accurate measurements, and in this connection it is worthy of note that on the Cadillac of to-day there are more than 1000 dimensions accurate to one-thousandth of an inch, and more than 300 accurate to 0·005 of an inch.

So much for the past, and, returning to type "61," we find that the new car is lower and more impressive than its forbears. The lowered centre of gravity not only adds to the appearance of the car, but also provides greater riding comfort for the passengers, who have a sense of clinging to the road which gives a feeling of complete security. To turn to the engine, we find that a system of thermostatic control of the carburetter has now been adopted whereby compensation is made in the supply of fuel for atmospheric temperature variations, and instantaneous starting secured under all conditions, together with even greater flexibility and reserve of power than in previous types. An external adjustment to

the silent timing chains is a new and valuable feature, for it enables wear to be taken up when necessary, thus adding many thousand miles to the life of the chains. Other new features include an improved and really beautiful steering-wheel, built entirely of selected walnut and shaped to fit the driver's hands. The instrument-board is always a model of what such a fitting should be, as providing every conceivable necessary information to the driver, while preserving an air of richness and refinement. The head-lights are of a new and exclusive design, with optional lenses

which avoid offensive glare and assure a strong light in the right place. A tilting mechanism aids in maintaining the amenities of the road; the improved seating arrangements give ample leg-room to all passengers; and the new cushioning of the seats renders a journey by Cadillac even more fatigue-free and luxurious than previously.



PRICED AT £525: THE 11·4-H.P. HUMBER FOUR-SEATER TOURING CAR.

**Willys Overland**  
(Stand No. 264,  
Olympia).

The 1923 Overland, which is built at Heaton Chapel, near Manchester, is a very much-improved edition of the model which has become so popular among the large class of motorists who require a car of adequate power,



THE NEW 14-H.P. GWYNNE ALBERT: A CAR OF COMFORT AND DISTINCTION.

full seating capacity, and low first cost and maintenance. Notably, the rear axle has been very much strengthened and improved. The bodywork and the all-weather equipment have also been vastly



A POPULAR CAR OF MODERATE PRICE: THE £225 MORRIS-COWLEY 11·9-H.P. TWO-SEATER.

improved, and, without going too deeply into detail, it may be said that the Overland models to be seen at this year's Show are a completely different edition of this very well-known car. Certainly every one who is interested in the class which is represented by the Overland ought to see this quite remarkable combination of quality and low price.

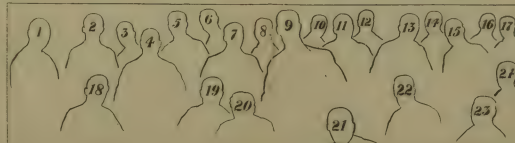


# THE MEN BEHIND THE CARS: LEADING PERSONALITIES OF THE MOTOR INDUSTRY.

DRAWN BY OUR SPECIAL ARTIST, S. BEGG. (COPYRIGHTED.)



- |                                |                                     |                                |
|--------------------------------|-------------------------------------|--------------------------------|
| 1. D'ARCY BAKER (FIAT).        | 5. S. F. EDGE (A.C.).               | 9. SIR A. S. MAYS-SMITH.       |
| 2. W. R. MORRIS (MORRIS).      | 6. F. W. SHORLAND (STRAKER-SQUIRE). | 10. F. S. BENNETT (CADILLAC).  |
| 3. HAMILTON HOBSON.            | 7. H. T. VANE (NAPIER).             | 11. LIEUT.-COL. CHAS. JARROTT. |
| 4. SIR W. M. LETTS (CROSSLEY). | 8. COLONEL SEELY CLARK.             | 12. F. W. SLATTER (HOTCHKISS). |



- |                                       |                                    |                                  |
|---------------------------------------|------------------------------------|----------------------------------|
| 13. J. K. STARLEY (ROVER).            | 17. L. WALTON (VAUXHALL).          | 21. COLONEL A. J. COLE (HUMBER). |
| 14. ALBERT BROWN.                     | 18. F. W. LANCHESTER (LANCHESTER). | 22. A. MCCORMACK (WOLSELEY).     |
| 15. CAPT. M. CAMPBELL (ITALA).        | 19. SIR HERBERT AUSTIN (AUSTIN).   | 23. E. MANVILLE, M.P. (DAIMLER). |
| 16. T. C. PULLINGER (ARROL-JOHNSTON). | 20. CLAUD JOHNSON (ROLLS-ROYCE).   | 24. E. M. C. INSTONE.            |

Our portrait group shows a number of the most prominent personalities of the motor trade—the men who stand behind the cars about which everybody is talking during this present week of the Motor Show. While it does not pretend to include everybody of first importance in the industry, it is quite representative of all that is best in

motor manufacture, British and foreign. Colonel Cole is the present President of the Society of Motor Manufacturers and Traders, the body which controls the policy of the industry and which is responsible for the Exhibition. Sir Alfred Mays-Smith is the immediate past President, while Mr. F. Lanchester preceded him in that office.



### Hotchkiss (Stand No. 267, Olympia).

Among the cars that come to us from France, the Hotchkiss has always taken very high rank. Built by the famous firm who

frosted aluminium panelling and bonnet and a folding hood to enclose the whole of the seating accommodation, two types of closed cars will be shown, one a saloon with fixed top, and the other a

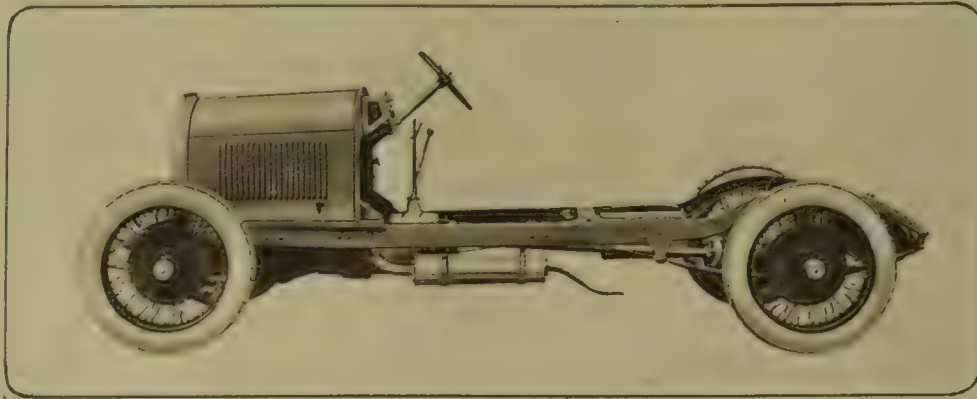
progress, comfort, and reliability—that for 1923 the Napier Company will concentrate on this type only. It will be similar to the 1922 Napier, with improvements in minor details. The six-cylinder is designed and built for those who regard quality and efficiency before price; prestige and dignity rather than ostentation; and a high average speed rather than short bursts at an exceptionally high rate.

The car follows the same principles of design as its famous prototype in the air—the 450-h.p. Napier aero-engine—which has done so much for British aviation. The remarkably low weight-to-power ratio is a feature in the construction of the Napier which has helped to bring it to its present position in the front rank of super-cars. It is this which gives the Napier such wonderful acceleration, and enables it so easily to maintain a high average speed. Other benefits resulting from its

low weight to power developed are its phenomenal hill-climbing powers, economy in tyres, and low petrol consumption.

The wheel-base is 11 ft. 5 in.—comparatively short for a high-powered car—giving the comfortable body

produce the Hotchkiss gun and machine-gun, it has always borne what I would describe as the hall-mark of the ordnance-maker, which is simply another way of saying that it is remarkable for meticulous care in workmanship and finish. As to its design, it has always possessed merit in a superlative degree. It is a car that almost literally never wears out. I recollect once examining a Hotchkiss gear-box, after over 80,000 miles of use, in which there was next to no apparent wear. This year a new 15.9-h.p. model is being introduced, additionally to the 18-22-h.p. Hotchkiss, which I commented upon after a road test some few weeks ago. I have not had an opportunity yet of trying the new one, but it looks to be a car fully up to the exceedingly high standard which has always characterised this mark. The Hotchkiss exhibit is one that ought not on any account to be missed by the visitor to Olympia.



THE NEW 15.9-H.P. HOTCHKISS CHASSIS: A FINE EXAMPLE OF MOTOR MECHANISM.

coupe. All are extremely well finished and equipped considering the small prices which are asked for them—namely, £185 for the open car, £235 for the saloon, and £250 for the coupe, the chassis being £150. These figures speak for themselves.

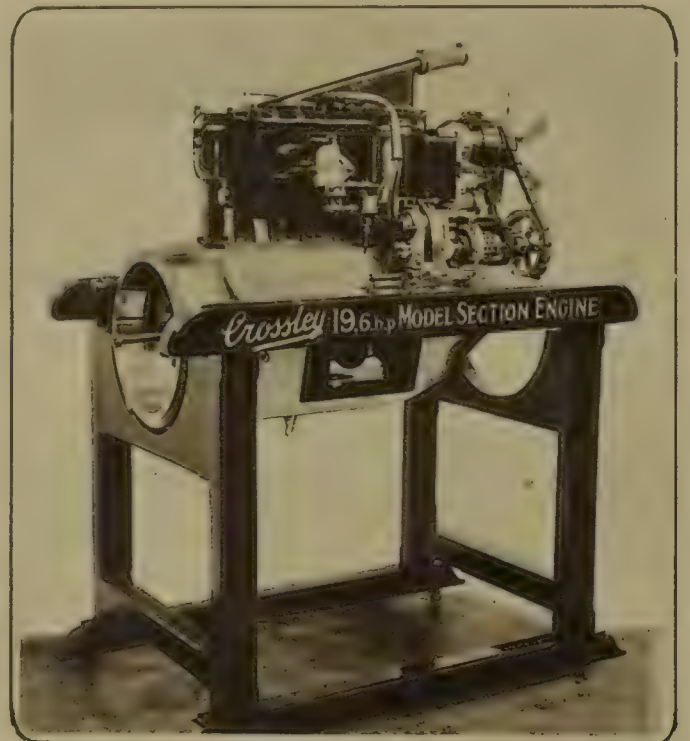
### Crossley (Stand No. 272, Olympia).

The Crossley programme for this year comprises four different models, all of which are exhibited. There is one which is quite new in the shape of a car of 12-14 h.p., selling complete at £475. This seems to me to be distinctly a step in the right direction. The 25-50 R.F.C. model, which has done so much to make the Crossley reputation during and since the war, is retained. While this is a very fine car, it is manifestly out of the reach of a great many who would like to own a car bearing the Crossley mark, but beyond whose means it is to maintain a car of this size and power. When I remember the little

Shelsley-Crossley, and the wonderful popularity it attained, it seems a pity that Crossleys have delayed until now making a car of the same class. The 12-14 is a thoroughly well-designed car, and fits in with the desire so widespread nowadays for a car of moderate power, large enough to carry a body capable of seating five, or a closed body for town work. I think this small Crossley will rapidly become a favourite car. The 19.6 Crossley is practically the same as when introduced a year ago. As a five-seater touring car it sells at £795, and for value in its class seems hard to beat.

### Napier (Stand No. 303, Olympia).

The 40-50-h.p. six-cylinder Napier has proved so satisfactory in the hands of its many users—and, owing to its ultra-modern design, is attaining such a vogue with those who appreciate

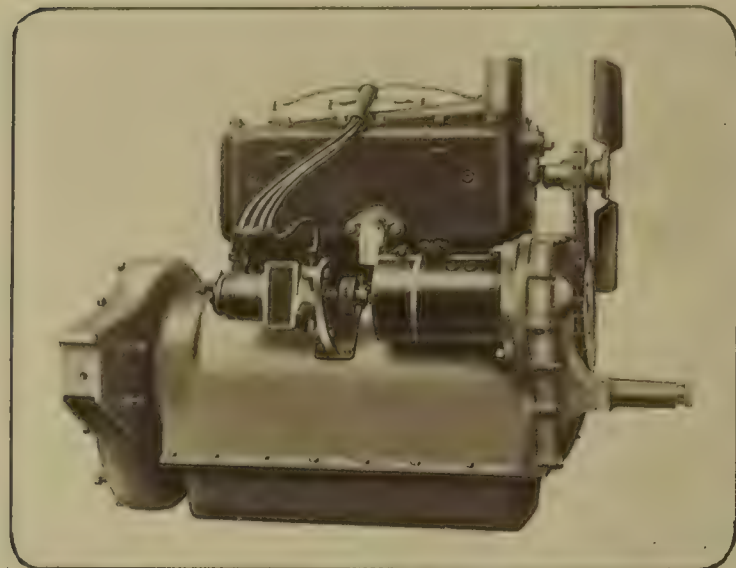


SHOWN AT OLYMPIA ON STAND NO. 272: THE CROSSLEY 19.6-H.P. ENGINE.

space of 9 ft. 10 in.; and the chassis price is £1750. Should extra room be required, a 12-ft. wheel-base chassis can be supplied at an additional charge of £100; this chassis provides a length of 10 ft. 5 in. for the body, enabling a very spacious carriage to be provided.

The Napier exhibit consists of three cars, two of these being on the long wheel-base model. The coachwork, whilst being as luxurious as becomes the chassis on which it is fitted, is not on extravagant lines, but is of simple design, built for general utility and comfort.

Variety in the design of the Napier exhibit has been aimed at, there being an open touring car, a new design landaulet, and a four-seater saloon. The open car is mounted on a long wheel-base chassis; the seating accommodation is for six, and each passenger has ample room. The idea prevailing in the construction of this body is to give perfect comfort, so that the greatest ease is secured during long-distance travelling, for which the car is designed. To give complete protection to the occupants, the sides of the body are built higher than is usual with the ordinary open car. The panels are of aluminium, acetylene-welded at the joints. A special front screen is provided, an interesting addition being an extra top glass which protects the screen in inclement weather, thus preventing rain or snow from obscuring the driver's vision. The screen for protection of rear passengers is one of the patent Cunard type.



A 12-14-H.P. CROSSLEY ENGINE: THE MAGNETO SIDE.

### Stoneleigh (Stand No. 56, White City).

Comfortable and roomy accommodation for three adults, with enclosed space for luggage, and the minimum of running costs, are some of the outstanding features of the 9-h.p. Stoneleigh Utility cars, which are designed and made under the supervision of Armstrong-Siddeley Motors, Ltd., Coventry. The chassis has a two-cylinder air-cooled engine with a bore and stroke of 85-by-88 mm. (Treasury rating 8.9). The cylinders are arranged V-fashion on the crank-case, and are thoroughly cooled by air which enters the bonnet space through a dummy radiator at the front. A pump system of lubrication, battery ignition, Claudel-Hobson carburetter, three-speed and reverse gear-box with central control, single-plate clutch, spiral bevel final drive, detachable disc wheels, quarter-elliptic springs, and 28-by-3-inch tyres, are the main items of an attractive chassis specification. An electric-lighting equipment is included, the dynamo for battery charging also providing stored current for ignition purposes.

An unusual feature of these cars is the seating arrangement. The steering-wheel is central, as are the control pedals, and the driver's seat is a separate and detachable unit also in the middle. Behind is a full-width seat whereon two adult passengers can sit comfortably, one at each end, with legs at full stretch, if desired, alongside the driver's seat. In addition, there is seat-space and leg-room behind the driver for a small child. The upholstery of the rear seat back can be lifted, and this discloses a compartment within the "tail" of the body for luggage, parcels, etc. Alternatively, the rear seat can be removed, leaving a large floor space behind and alongside the driver for carrying goods or luggage instead of passengers.

Besides a chassis and the open-bodied car, which has



WITH ADJUSTABLE HOOD: AN 11.9-H.P. HILLMAN COUPÉ.



# Humber

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OLYMPIA

## Models Exhibited:

8 h.p. Light Car ...	£275
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11.4 h.p. 2-Door Saloon ...	£625
15.9 h.p. 5-Seater Touring Car	£750
15.9 h.p. Saloon-Landaulette	£985

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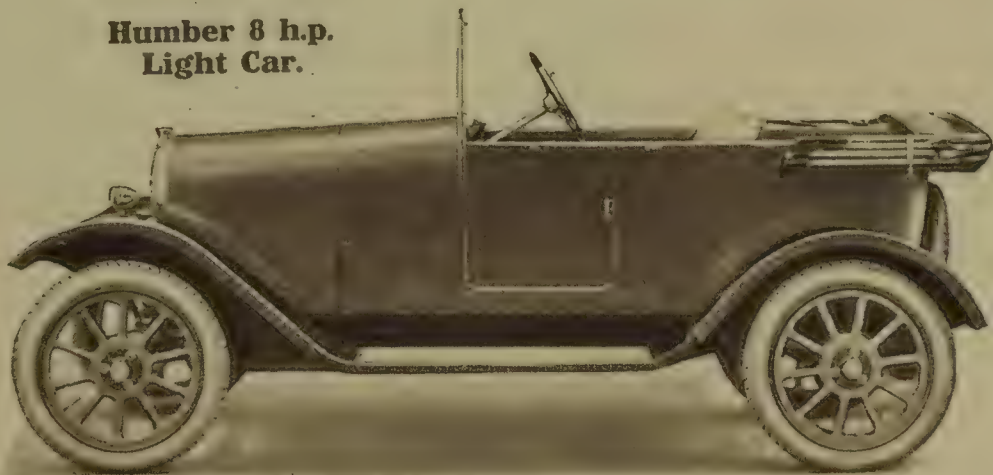
## New Standards of Efficiency

THE models staged this year represent our supreme achievement in new standards of efficiency and motoring comfort. Don't risk regrets—make a point of visiting Stand 257 and judge for yourself the splendid value which our new Season's models offer. Each car is assured of enthusiastic admiration at Olympia, for while prices have been considerably reduced, notable improvements have been made in bodywork and engine details.

The latest and foremost in Light Car Value—the 8 h.p. Humber Light Car—is being introduced at Olympia, a remarkable little car in every sense of the word. All the well-known features of Humber quality are embodied. It is, in fact, a

**genuine Humber Car in miniature.**

**Humber 8 h.p.  
Light Car.**



# ENFIELD-ALLDAY

*"The Car that is different"*

IN every essential feature of modern car design the Enfield-Allday is much more than a light car. In design, construction, power, equipment, and reliability it compares with cars of higher rating and higher cost.

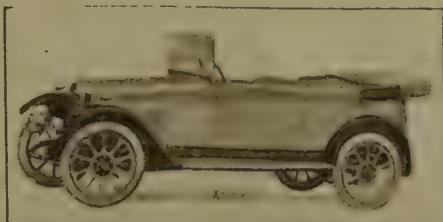
IT is this "little more" that makes the Enfield-Allday so desirable a car. Costing no more than an ordinary light car, both to buy and run, it has that extra reserve of power, superior coachwork and little refinements that make "all the difference" to an owner-driver's full enjoyment of his car.

DURING 1922 the Enfield-Allday has won many premier awards for beauty of design in Club Rallies and in Speed Trials two noteworthy achievements stand out to its credit, notably in the 200-Miles Race at Brooklands, a Standard Sports Model finished Fourth, winning a Gold Medal, and averaging a speed of 76-86 m.p.h., and again in the Isle of Man 1500 cc. Race it was the only All-British Car to finish.

THE 12-h.p. Model introduced for 1923, deliveries of which will commence in January, is a still further advance in design and value. With a Four Speed Gear Box, increased Wheel-base and track, redesigned dash-board and special all-weather features, it is a car worth waiting for.

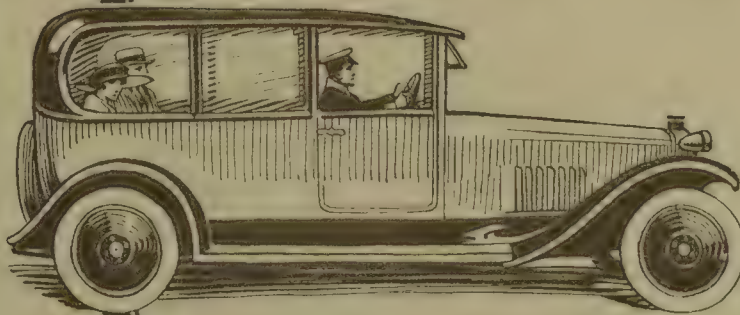
10-20 h.p. Four-Seater has been reduced to £450; 10-20 h.p. Two-Seater reduced to £445; 10-30 h.p. Sports to £475; 12 h.p. Four-Five Seater £450; 12 h.p. Two-Seater £445. Also Saloon, Coupé, Landaulette and All-Weather Models.

Catalogues from  
ENFIELD-ALLDAY MOTORS, LTD.  
SMALL HEATH, BIRMINGHAM



STAND 292 OLYMPIA.

## DON'T BUY A CAR



No matter what make, it will always be a danger if, lacking foresight, you accept delivery with windows and windscreen made of ordinary glass.

## BE WARNED IN TIME

If you buy a car, see that it is fitted throughout with the only safe glass known—TRIPLEX Safety GLASS. It cannot splinter or fly under the severest shock or blow.

Call and examine TRIPLEX at

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during Show week. If you cannot, write for List L.N. and full particulars.

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STAND  
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**Triplex Safety Glass**  
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**Wolseley**  
(Stand No. 265,  
Olympia).

To a firm like the Wolseley Company, which manufactures six models, from 7 h.p. to 24-30 h.p., and lists a range of over thirty standard bodies, comprising practically every type of coachwork, the restricted space allowed at Olympia is a real handicap. If space is to be allowed for a proper inspection, not more than five cars can be exhibited, and the company therefore decided to show single examples of five models, each of which is fitted with a different body. The only absolutely new model is the Wolseley "Fourteen," a car which is certain to be a centre of popular interest. It has been specially designed to provide a "family" touring car, of high-grade construction and appearance, at a really moderate price. It is fast on the road, an excellent hill-climber, and easy and simple of control. All-weather curtains, opening with the doors, are fitted; and the specification includes spare wheel and tyre, speedometer, and electric horn. At the very attractive price of £525, this "Fourteen" probably represents the nearest approach to prewar prices which has, up to the present, been attained by a really modern car.

Another car which will undoubtedly attract much attention is the Wolseley "Ten" light four-seater, a fine example of a type of car which every day becomes more popular. The engine is similar to that of the ever-popular "Ten" two-seater; but the wheel-base is increased to 8 ft. 9 in., and the track to 4 ft. 2 in. The front and rear axles are of new design and very robust, and the gearing has been modified to suit the increased load. The body is arranged to seat four adults—two on front seat and two at rear—and provides ample leg-room in each compartment. Electric lighting and starting are fitted, and the specification includes all-weather curtains opening with the doors, spare wheel and tyre, valances, speedometer, electric and bulb horns, and hood cover. The price is £425. The fact that the engine and many of the details of this car are identical with the Wolseley "Ten" which put up so many striking records at Brooklands will add to the interest with which it will be examined.

The smallest car on the stand is the Wolseley "Seven" two-seater. Since its introduction last year, this car has proved so eminently successful that no alteration in design has been deemed necessary. The body provides ample accommodation for two adults, and suspension and upholstery give very easy and comfortable riding. The engine has two horizontally opposed cylinders, 3 1/4 bore by 3 3/8 in. stroke, with thermo-syphon cooling through honeycomb radiator. In practice it has been found that

this engine functions so sweetly on the road as to compare with the high-grade running of the more expensive models, whilst its remarkable all-round qualities were fully proved in the very exacting Scottish Six Days' Trial, when it was awarded the only medal in Class B. The robust construction and beautiful finish of this small car set it in a class entirely apart from light cars of the cycle-car type, and, coupled with its very attractive appearance, render it exceptional value at the price of £255.

The Wolseley "Fifteen," which has gained such an unrivalled reputation as a touring car, is becoming increasingly popular as a "covered-carriage" chassis, and this is reflected in the fact that it is shown fitted with a saloon body. It is a very handsome car, with a V-shaped front, particularly suitable for the owner-driver who wants an enclosed car. It is fitted with double doors, which have frameless lights made to drop, and furnished with the Wolseley balanced window-grip, a very neat and effective appliance. Both externally and internally the finish and equipment are all that could be desired, and at its present price of £895 it will undoubtedly find many purchasers.

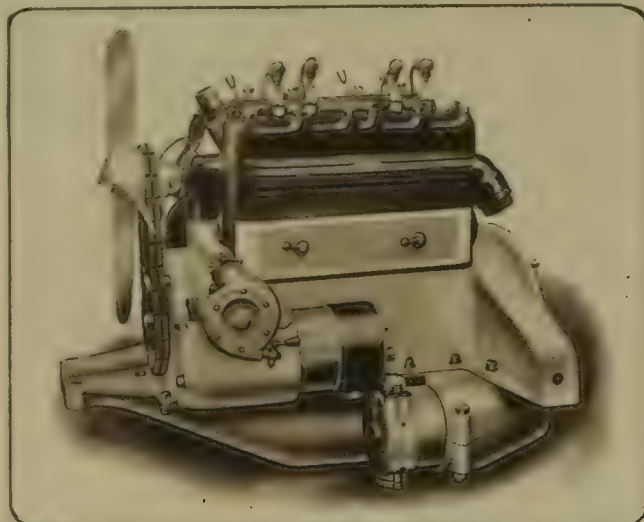
The remaining exhibit, the Wolseley "Twenty" landaulette, is undoubtedly one of the finest cars in the Show. No six-cylinder model of similar quality can be found at anything like its moderate price, despite

and wonderful acceleration of this model have always rendered it a favourite with the discriminating large-car owner, and a number of detail improvements



USED AS A HAND-LAMP WHILE CHANGING A WHEEL: THE C.A.V. MODEL "N.S." STREAMLINE SIDE-LAMP.

When the lamp is fitted, a reasonable length of cable is left inside the lamp-body, and by removing the lens, the bulb reflector and holder can be pulled out as one unit, and used as a hand-lamp where requisite, under the bonnet, or can be hung over the edge of the wing to afford light when changing a wheel (as illustrated).



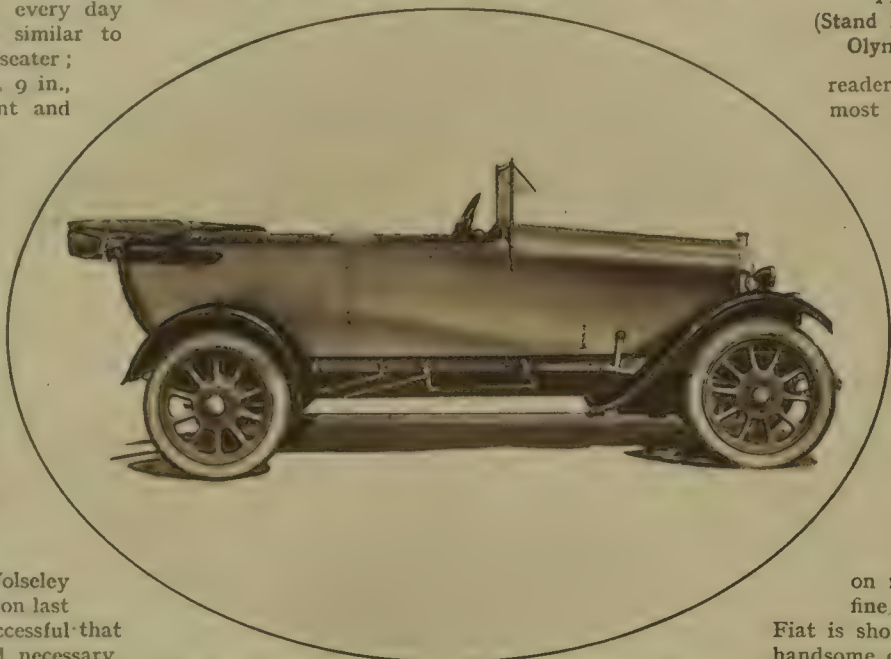
SHOWING THE WATER-PUMP, DYNAMO, AND STARTER: THE ENGINE OF THE 10-15-H.P. FIAT (VALVE SIDE).

have now been incorporated in the chassis design, giving it appreciably increased speed, and making for still further economy in running cost. The landaulette body is arranged to seat four inside, and the upholstery and detail finish are of the highest order. Its external appearance is particularly smart and modern, the lines being graceful and harmonious. It is listed at £1275 complete, and is well worth inspection by those looking for a really high-grade and efficient motor carriage.

**Fiat**  
(Stand No. 258,  
Olympia).

The Fiat models are so well known, and have achieved such a wonderful popularity here, that they are probably as familiar to the reader as they are to myself. Of course, the most popular of all Fiat models is the 10-15 h.p., which I regard as being by far the best car of its class the acquaintance of which I have made. I have reached this conclusion, not as a result of a short week-end road-trial, but from experience gained in actual ownership and over a mileage of considerably more than 10,000 during the past season. This car is shown as a four-seater, and as a five-seater cabriolet. The 15-20, which is the 13.9 rating, is shown as a five-seated torpedo, and is a very handsome and attractive car. The six-cylinder 40-h.p. sports-chassis is a specimen of very advanced design. A notable point is the four-wheel braking, controlled by a servo-hydraulic mechanism with automatic compensator. I strongly advise the student of design on no account to miss seeing this exceedingly fine chassis. The new 20-30-h.p. six-cylinder Fiat is shown as an interior-drive saloon—a very handsome car indeed.

In common with most other manufacturers, the Fiat Company have reduced their prices materially, and now this "class" car is well within the reach of the motorist of moderate means. To say that it is possible to go farther and fare worse is merely a truism.



SHOWN FOR THE FIRST TIME AT OLYMPIA (STAND NO. 259): THE NEW 10-12-H.P. STRAKER-SQUIRE FOUR-SEATER.

the fact that in every detail it stands out as a luxury car of the highest class. The smooth-running



ONE OF THE FINEST CARS IN THE OLYMPIA SHOW: THE WOLSELEY "TWENTY" LANDAULETTE.



Patron . . . . . H.M. the King

SIXTEENTH INTERNATIONAL

# Motor Exhibition

(Organised by The Society of Motor Manufacturers and Traders, Ltd.)

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# ROVER

"The Car that set the fashion to the World"

STAND NO.

## 282

OLYMPIA,

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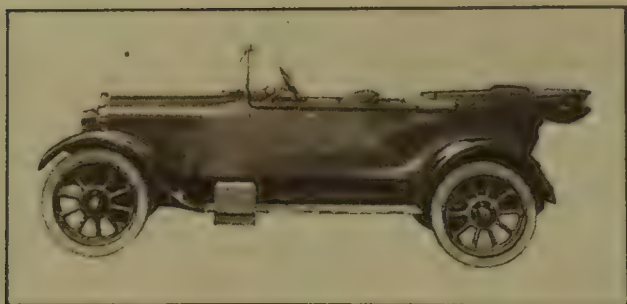
**T**HE car that set the fashion to the World, and still to-day the leader of its class, the ROVER has gained a commanding ascendancy that is only achieved by conspicuous superiority.

The "man in the street" appreciates the ROVER for its distinction of line and elegance of finish—the owner of the car values his ROVER for its comfort in service and absolute dependability. It is a car that takes all seasons as they come, a car that proves its superiority under all conditions.

The 12 h.p. ROVER Four-Seater Touring Car illustrated has many improvements introduced for 1923, the most interesting of which is that the lubrication of the engine has been altered to pressure feed. With a Hood and Side-curtains opening with the doors, the car may be rapidly transformed into an all-weather model. The following standard equipment is worthy of special note—Two Horns, Luggage Grid with straps, Spring Gaiters, Two Floor Mats, Clock, Speedometer, Dash Light, Grease Gun, etc.

Send for Catalogue illustrating all Models.

THE ROVER COMPANY, LTD., COVENTRY  
59a, New Oxford Street, London,  
and Lord Edward Street, Dublin.



The 12 h.p. ROVER FOUR-SEATER TOURING CAR. Price £550.

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AT



By Appointment

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By Appointment

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FOLLOWING STANDS:

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Rolls-Royce Enclosed Cabriolet  
Rolls-Royce Brougham Limousine

## ROLLS - ROYCE STAND 279

Barker Saloon Limousine  
Barker Torpedo

## CROSSLEY STAND 272

Barker Enclosed Cabriolet built  
for H.R.H. The Prince of Wales

## DELAGE STAND 267

Barker Salamanca Cabriolet

## PANHARD STAND 288

Barker Limousine-Landaulette

AT THE

# WHITE CITY

## HISPANO-SUIZA STAND 196

Barker Torpedo

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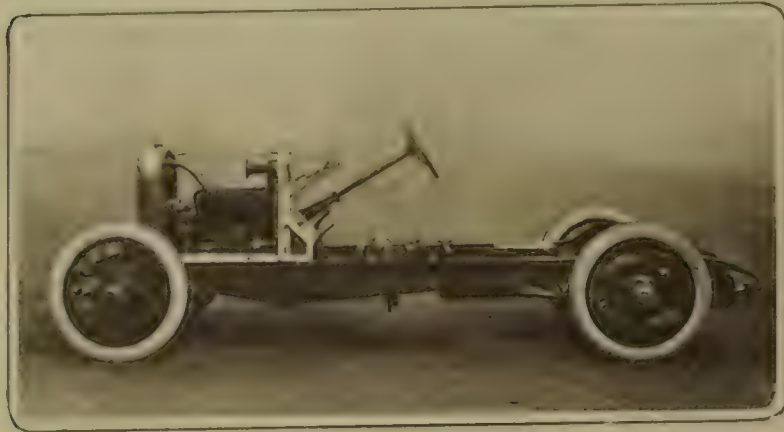
Itala  
(Stand No. 175,  
White City).

A car which at one time had a very considerable vogue in this country, and which may justly be described as one of the best of Italian cars, is the Itala. For some reason the

with forced lubrication through hollow crank-shaft, of the three-bearing type, to all the main bearings and big ends. Transmission is through a multiple-disc clutch of alternate steel and Ferodo plates to a four-speed gear-box, centrally operated, and conventional propeller shaft and spiral bevel-gear. The torque is taken through the rear spring. Both brakes operate in drums mounted on the rear hubs. Electric lighting and starting are incorporated in the design. The two larger models follow the same main principles of design, save that in the "17-30" the change-speed and brake levers are fitted on the right of the driving seat. Further, the propeller shaft is enclosed in a torque tube, the forward end being forked and anchored to the centre cross-member of the frame. Another difference is that a foot-brake of the locomotive type operates on a drum in rear of the gear-box.

power available at low engine speed, resulting in a remarkably quick get-away, with exceptionally rapid acceleration. A refinement of functioning is brought to a very high pitch by the use of the Lanchester harmonic-balancer, which balances the secondary forces for which, in ordinary four-cylinder engines, there is no automatic set-off. This new Vauxhall engine, therefore, runs as smoothly as the best six or eight-cylinder motor, and as engine vibration is completely damped out, so is the body drumming which this vibration usually sets up. There are many points in the design of this car which will appeal to the student, and to which I should like to refer in detail, if space permitted; but I hope before long to give this car an extended road test, and to return to a more detailed description of a car which interests me greatly. If appearance and refinement of design go for anything at all, this is a very fine car, and one of which Vauxhalls have a right to be proud.

Then there is the 14-h.p. Vauxhall, which was introduced last year, and which has been improved very greatly in detail during the last twelve months. Also the well-known 30-98, which has a new engine of the overhead-valve type, having four cylinders of 98-by-140 mm. respectively. This 30-98-h.p. Vauxhall is very nearly, if not quite, the fastest touring car produced, suitably geared, and with a racing body. It is guaranteed to do 100 miles an hour at Brooklands; while in full road trim and carrying four persons, it



SHOWN AT THE WHITE CITY, ON STAND NO. 175: THE ITALA CHASSIS.

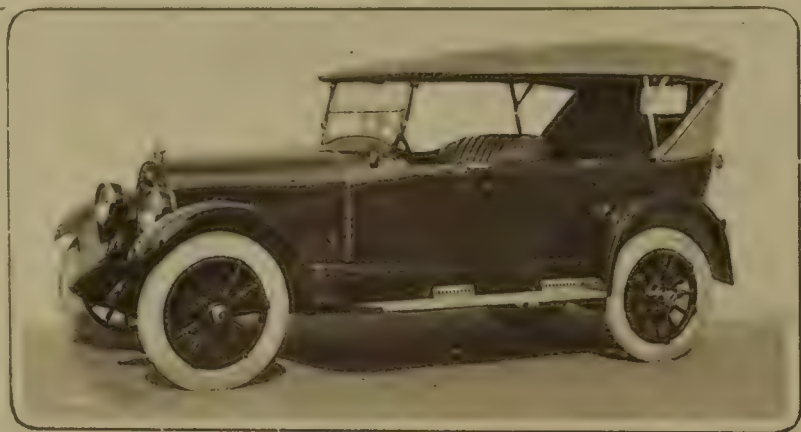
mark has rather fallen into the background since the war, but it is welcome news to those who are able to appreciate the qualities of a really fine car to hear that arrangements have been made for its adequate representation in the British Isles. The sole concession has been acquired by Messrs. Malcolm Campbell, Ltd., of 27, Albemarle Street, who are showing three of the four models to be produced during the coming year on their stand at the White City, as above. These include two of the 15-20-h.p. chassis, the one with the all-weather body painted in blue and upholstered in antique leather; the other a saloon in saxe-blue, upholstered in cloth. There are two examples of the 17-30-h.p. chassis, one equipped with a three-quarter coupé body painted in mole colour and upholstered in antique leather to match. The remaining exhibit is a similar chassis with a sporting, boat-shaped, two-seater body, painted crimson lake and upholstered in black leather.

One model which is unfortunately missing from this exhibit is the two-litre chassis, which will certainly meet with considerable appreciation among that large class of motorists who require a car of medium power, relatively low in price and economical to run. It is understood that deliveries of this model will begin about the end of January. This very interesting car has a four-cylinder engine, 72-by-120 mm. bore and stroke respectively. It is of the side-by-side valve type, pump-cooled, and

Itala is a mark of which I have always held a very high opinion since the earliest days of its introduction to this country. At one time, as I have already stated, it was quite a popular car, though by reason of something which always seemed to me a want of the push that is necessary to make even a good thing go, it fell back in comparison with other cars which had not the same intrinsic merit. I think we may confidently look forward to this undoubtedly very fine car coming into its own again.

Vauxhall  
(Stand No. 266,  
Olympia).

In many respects the Vauxhall exhibit this year is more interesting than ever, since it introduces an entirely new model in the shape of the 23-60-h.p. car with an overhead-valve engine. This motor is of the four-cylinder type, 95-by-140 mm. bore and stroke, which is similar to the well-known 25-h.p. Vauxhall, and develops, I am told, over 60 brake-horse power. A special point is the high



PRICED AT £495: THE BUICK SIX-CYLINDER SPECIAL TOURING FIVE-SEATER "MAJESTIC."

will do from 80 to 85 miles an hour on the track. I know from personal experience that this last claim is rather within the mark than otherwise.

*The leading Cars  
for 1923!*

**The 19.6 h.p.  
and the NEW  
12/14 h.p.**

**Crossley**

## Olympia—Stand 272

THE Crossley Cars exhibited on Stand 272 at Olympia are remarkable alike for beautiful workmanship and value for money. The 19.6 h.p. Crossley is well-known to discriminating motorists, and has probably attracted more favourable attention than any other car in its class.

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19.6 h.p. 5-seater Touring Car complete with all-weather side curtains **£795**

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# Daimler & B.S.A.

STAND No. 305

STAND No. 306

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## The Daimler Company Limited

COVENTRY

Sole Distributors of B.S.A. Cars



**Dunlop**  
(Stand No. 530,  
Olympia).

It is to be gathered from the Dunlop exhibit that in motor-car tyres the policy is now "all cord," and it is to be observed that Dunlop tyres of cord construction are now actually below pre-war prices of canvas tyres, whilst tube prices are practically fifty per cent. below pre-war. The new pattern Dunlop cord tyre, which will supplement the familiar Magnum cord, is similar in appearance to the Dunlop straight-side tyre, which of course has been on the market for some time. For the new



THE DUNLOP CORD TYRE:  
A NEW PATTERN SHOWN  
AT OLYMPIA.

of the cover. This ensures easy fitting and absence of creasing and stretching.

**Rover**  
(Stand No. 282,  
Olympia).

In the days before the war the Rover Company set the example of concentrating on a single model, the 12-h.p. Rover, which became probably the most popular car of its time. The Rover Company, however, in response to a very wide demand for a low-priced car of the run-about type, some two years ago placed on the market the small 8-h.p. car with a two-cylinder, air-cooled engine. This, of course, was in addition

to the 12-h.p. car. The little 8-h.p. car has probably attained greater vogue than any other car in its class. The prices of both models have been materially reduced. The 12-h.p. chassis costs £415, and the two-seater £525. Incidentally, many detail improvements have been effected. The small car, as a two-seater, is now priced at the really astonishing figure of £180; or as a four-seater at £190. For those who require something more luxurious, there is a *modèle-de-luxe* with a very full equipment to be purchased at £200 and £210 as a two and a four-seater respectively.

**Straker-Squire**  
(Stand No. 259,  
Olympia).

Four examples of Straker-Squire cars are shown. Chief interest will naturally centre in the new 10-12-h.p. model, which has an overhead valve, four-cylinder engine, and—unusual feature in so small a car—a four-speed gear-box. The new model has been thoroughly tested on road and track. Amongst its constructional features are detachable cylinder head; aluminium pistons of patented design; clutch housing and gear-box forming a unit; right-hand control mounted on an extension of the gear-box; internal expanding brakes mounted side by side on the back wheels; and extra long semi-elliptic springs.

In addition to this small model there are also shown a 15-20-h.p., a four-seater, and a very handsome saloon painted in royal blue and upholstered in Bedford cord, also an exceedingly



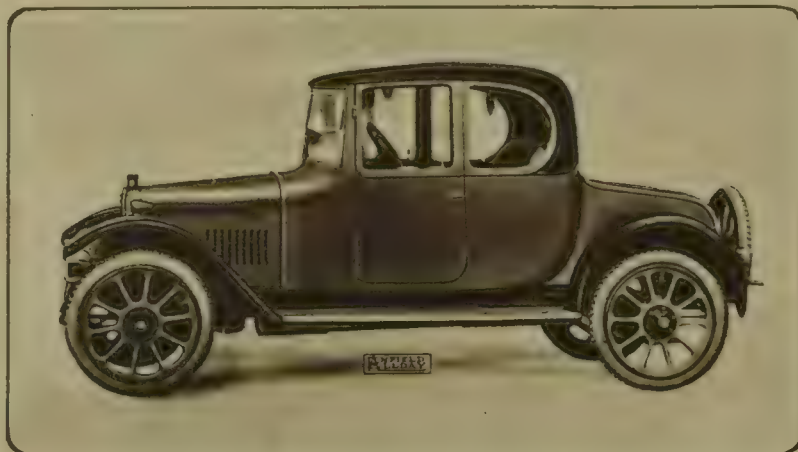
STRONG AND LASTING:  
THE AVON DUROLITH  
CORD TYRE.

handsome 24-90 six-cylinder two-seater, which is one of the smartest-looking sports cars in the Show. I think the new policy of making a small model is bound to justify itself, and I look to this new small car to re-establish the mark as firmly as ever in popular favour.

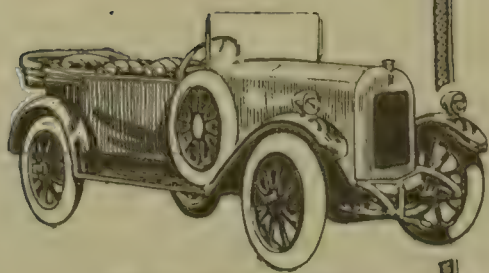
**Enfield-Allday**  
(Stand No. 292,  
Olympia).

A post-war car which has attained a considerable measure of success is the Enfield-Allday. The 10-h.p. car which is shown is the one which has been so successful in bringing forward the Enfield-Allday name, and has impelled the manufacturers to introduce an entirely new model, to be called the 12-30 h.p. This new car is of 11.9 rating, and has many features which will commend themselves to the connoisseur. The motor, of the conventional four-cylinder type, has a bore and stroke of 69-by-117.5 mm. respectively. Engine and gear-box form a single unit, the gear-box affording four speeds and reverse, with right-hand control. It is mounted on ball and roller bearings throughout. Final transmission is by an enclosed propeller shaft with a single universal joint. A distinct feature is the remarkably adequate braking, by means of two internal expanding brakes acting on very large drums on the rear wheel, the brakes used being Ferodo covered. There are many other details of this quite remarkable chassis to which reference might be made if space permitted. It impresses me as a car of which I want to know more, and I am looking forward to an early road trial. If performance is equal to appearance, the new Enfield-Allday is a car which should rapidly attain to a considerable vogue.

W. W.



NEAT AND COMPACT: THE ENFIELD-ALLDAY COUPÉ.



The new Gwynne "Eight."



11.9 Albert de Luxe with Service  
All-Weather Equipment.

## A Model for Every Need

The 8 h.p. "Gwynne Eight." Four-cylinder, water-cooled, three-seater, complete car ... Price **198 Gns.**

The 11.9 h.p. "Albert" General Service (G.S.) Model. This is practically the standard 11.9 h.p. chassis, with a suitable four-seater body, three electric lamps and horn. With clock and speedometer ... Price **300 Gns.**

Or with electric self-starter ... Price **310 Gns.**

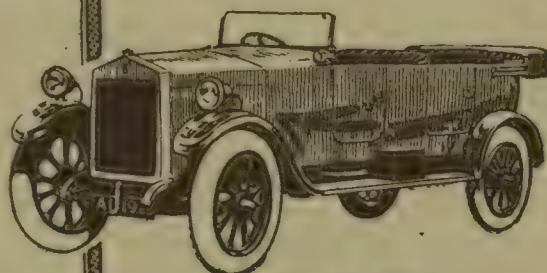
The 11.9 h.p. "Albert" Model de Luxe. Beautifully finished, complete with five lamps, clock, speedometer, electric horn, and fitted with the famous Service All-Weather equipment. Two-seater model ... Price **£380**

Four-seater model ... Price **£395**

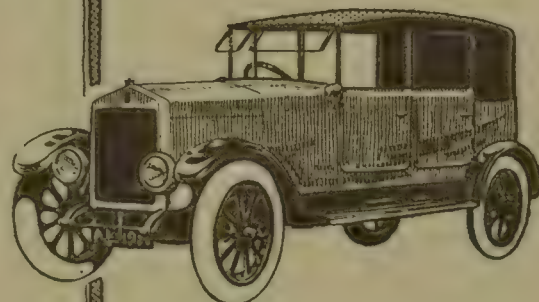
The 14 h.p. "Gwynne Albert." Fitted with the renowned four-door Gwynne All-Weather body, and beautifully upholstered in leather. ... Price **£575**

*Albert*

"The Car with a Personality."  
Made by Gwynnes.



11.9 Albert G.S. Model.



The New 14 h.p. Gwynne-Albert  
All-Weather.

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OLYMPIA  
STAND No. **314**



# A LUXURIOUS LIGHT CAR OF HIGH EFFICIENCY.

**L**UXURIOUS in every sense of the term is the new 10-12 H.P. Straker-Squire. That it is unusually high in efficiency goes without saying, for it has all the racing experience of the wonderful Straker-Squire "Six" built into its design.

The standard four-seater, fully loaded, has lapped Brooklands at 55 m.p.h. and climbed the test hill in 15 seconds.

Write to-day for full details of this luxurious light car that brings a new standard of efficiency into economical motoring.

**SEE IT ON Stand 259 OLYMPIA**

**STRAKER - SQUIRE, Ltd., Angel Rd., EDMONTON, LONDON, N.18.**

Telephone : Tottenham 2393

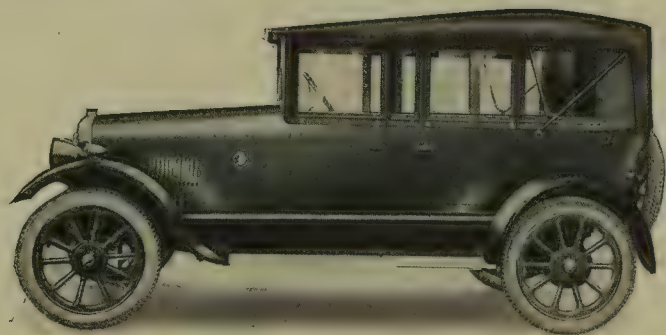
## BRIEF SPECIFICATION.

Four-cylinder engine (65 by 110 mm.). R.A.C. rating 10.4-h.p., overhead valves. Detachable head. Thermo-syphon cooling. Forced lubrication. Magneto ignition. Inverted cone-clutch. Four speeds and reverse. Right-hand change. Spiral bevel drive. Internal expanding brakes, long, semi-elliptic springs front and rear. Steel detachable wheels, 710 by 90; non-skid tyres; 9-ft. wheelbase; 3 ft. 10 in. track. Smith's electric-starting and lighting, double windscreen, hood, leather upholstery, clock, speedometer, electric horn, grease-gun lubrication, petrol gauge, etc.

## NEW MODELS AND REDUCED PRICES.

10-12-h.p. 2-seater, with dickey, complete	£425
10-12 h.p. 4-seater complete	£450
15-20 h.p. chassis	£540
15-20 h.p. 2 or 4-seater complete	£725
24-80 h.p. 6-cylinder chassis	£1150
24-80 h.p. 6-cylinder, 2 or 4-seater, complete	£1450

# Straker Squire



## AN INVESTMENT IN ECONOMY

The completeness and the intrinsic quality of materials and workmanship in the 1923 British-built Overland five-seated Touring-Car at the exceptionally low price of £365 offers an unparalleled investment in economy.

Here is a car whose first cost provides not only all the convenience of equipment needed for immediate use, but economy in operating costs and economy in upkeep over a long period of splendid performance.

All moving parts of the Overland power plant (valve mechanism, clutch, gear-shift device, etc.) are enclosed, preventing wear by protecting them against road dust and grit. Every detail from Triplex Springs to the simple and efficient carburetter has been designed for economical upkeep. High tyre mileage and low petrol and oil consumption characterise Overland's splendid record of achievement.

The equipment includes five Dunlop steel wheels, five Fisk Tyres, complete tool kit, supply of spares, and rigid all-weather side-curtains. See this and the other models at Olympia, Stand 264, or send for descriptive literature.

*Overland*

### 1923 PRICES:

British Built All-Weather Touring Car	£365
British Built 2-3-Seater with double dickey	£350
All-Weather Model (Beatson)	£465
Three-Quarter Landaulet	£495
Sedan	£395
Standard Model Touring Car	£268
Traveller's Brougham	£290
Van	£240
Chassis (Pleasure) (106 in.)	£255
Chassis (Pleasure) (100 in.)	£230
Chassis (Commercial) Standard	£200

**WILLYS OVERLAND CROSSLEY, LTD.**

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**More Miles to the Gallon**  
—easy starting, rapid acceleration.  
You obtain all these advantages if  
you fit a

## ZENITH CARBURETTER

HAVE ONE ON A MONTH'S TRIAL  
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40-44, Newman Street, W. 1  
Telephone: Museum 4812-4813.  
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"Zenicarbur, Phone," London.

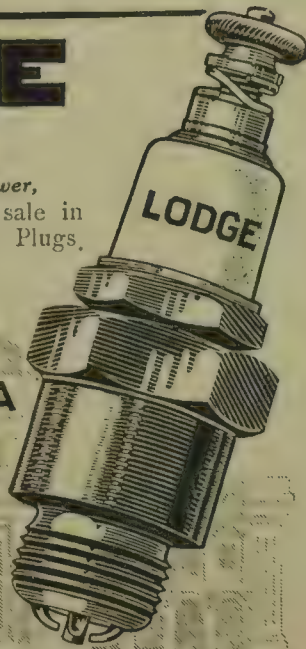
## LODGE PLUGS

*Designed for Maximum Power,*  
have considerably the largest sale in  
the world of All British-Made Plugs.

**STAND 462**  
in the Gallery.

**LODGE PLUGS, LTD.**  
RUGBY.

**OLYMPIA**







*From now on—Cords!*

—because no other type of tyre is equal to the strain of present-day motoring.

Canvas tyres served a good purpose—but that was yesterday. To-day's demands on tyres are greater.

Dunlop Cord tyres are the tyres of to-day.

See the two new types, at the Motor Show—the Dunlop Cord and Dunlop Clipper Cord. They are the answer to to-day's demands.

# DUNLOP

STAND NO. 530 GALLERY  
OLYMPIA



## THE PROTAGONISTS OF THE ELECTION: III.—LABOUR.

PHOTOGRAPH BY VANDERBEEK



"NOT A REVOLUTIONARY": MR. J. R. CLYNES, CHAIRMAN OF THE LABOUR PARTY.

The Right Hon. J. R. Clynes, P.C., M.P., became Chairman of the Parliamentary Labour Party last year, and has sat for the Plattin Division of Manchester since 1906. He is greatly respected in the House of Commons. In 1917 he was appointed Parliamentary Secretary to the Minister of Food, and in July 1918 he succeeded the late Lord Rhondda as Food Controller. He is President of the National Union of General Workers. The Labour Party, of which he is the official head, recently issued a very drastic programme, including a levy on capital. Referring

to the party's leaders, Mr. Lloyd George said the other day: "I know Mr. Clynes, Mr. Arthur Henderson, and Mr. J. H. Thomas are not revolutionaries. The danger is that the very determined people who are down below, with the recklessness which comes from fanaticism, may drive them to courses which their own judgment would not justify." Mr. Clynes was not so complimentary to the ex-Premier. "The people," he remarked, "could no longer be fed upon words. If they could, Mr. Lloyd George would be the greatest granary in the world."



### GENERAL ELECTION DATA AT A GLANCE: THE CONSTITUENCIES IN ALPHABETICAL ORDER

## Alphabetical List of Constituencies

NUMBER OF MEMBERS.				
England	Wales	Scotland	Ulster	Total
492	36	74	13	615

ABBREVIATIONS.

Co.U. Coalition Unionist	Soc. Socialist
Co.L. Coalition Liberal;	N. Irish Nationalist
N.D. National Democrats	S.F. Sinn Fein
U. Unionist	Ind. Independent or others
Lab. Labour	Unop. Unopposed
L. Liberal	* Boroughs or Borough Division

The Majorities given are those of the General Election, 1918, or subsequent By-elections. By-elections have taken place in Constituencies marked with symbols as under, the symbols denoting the political party of the Member elected at the General Election, 1918. £ Co. L. § L. || U. \* Lib. † As at Dissolution. The blank columns are for recording the results of the new General Election.

[illegible]

SCOTLAND.

WALES.

[illegible]

## ILLUSTRATION

[illegible]

SHOWING STATISTICS OF THE LAST ELECTION, AND LEAVING BLANK SPACES FOR RECORDING RESULTS OF THE COMING

GENERAL ELECTION: AN ALPHABETICAL LIST OF THE CONSTITUENCIES IN GREAT BRITAIN AND IRELAND

FROM A LIST COMPILED SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY GEOGRAPHIA LTD., FLEET STREET.



## THE PROTAGONISTS OF THE ELECTION: IV.—INDEPENDENT LIBERAL.

PHOTOGRAPH BY RUSSELL.



"PEACE AND DISARMAMENT . . . DRASTIC ECONOMY": MR. ASQUITH, LEADER OF THE INDEPENDENT LIBERALS.

Mr. Asquith, who addressed a great meeting at Peterborough on October 25, has denounced unsparingly the late Coalition Government. The election manifesto of his own party, the Independent Liberals, says: "Liberalism is not Socialism. Liberalism repudiates the doctrine of warfare against private enterprise. It stands for: 1. Peace and disarmament through the League of Nations; 2. Revision and settlement of Reparations and inter-Allied Debts; 3. Drastic economy in public expenditure, and abandonment of the policy of military adventures abroad;

4. Securing the workers against the hardships of unemployment; co-operation between Capital and Labour; honest and fair treatment of organised Labour; 5. Unqualified Free Trade, with the immediate repeal of the Safeguarding of Industries Act and similar protective measures; 6. The defence of such essential social services as Education, Housing, and Public Health; 7. Equality for women and men; 8. Reform of the Land System, including Taxation and Rating of Land Values; 9. Democratic reform of Licensing; 10. Proportional Representation."



# O. Henry as Convict—and "Jimmy Valentine."

"THROUGH THE SHADOWS WITH O. HENRY." By AL JENNINGS.\*

THE Bill Porter who was to be O. Henry first came to handshakes with Al Jennings in Honduras. The adventures they had together as free men matter not for the moment. In due time, they parted. When they met again it was in the Ohio Penitentiary—Jennings serving a life sentence for the Rock Island daylight hold-up; Porter doing

bumping the 'stiff' to the dead-house. A desk and a chair settled in the raw heart of chill depression!

"There at the desk, night after night, sat Bill Porter, and in the grisly atmosphere of prison death and prison brutality there bubbled up the mellow smile of his genius—the smile born of heartache, of shame, of humiliation—the smile that has sent its ripple of faith and understanding to the hearts of men and women everywhere."

He read his first story to Billy Raidler and Al Jennings, in the prison post-office. The two train-robbers blubbered. It was "The Christmas Chaparral."

"We decided to send the story to the *Black Cat*. There was in the prison at this time a cultured Frenchman, a banker from New Orleans. Through his sister, Porter's stories, bearing the New Orleans address, were sent to the editor."

"The Christmas Chaparral" came back. Porter was bitterly disappointed. He wanted money for a little present for his daughter. There were other rejections before success. "Colonel," was all he said, "the day may come when I can decline publication—at present I don't seem to have the deciding voice." And he went back to his desk and wrote and wrote. Later he was chosen to be secretary to the steward, and was able to write at greater ease. He spent many hours in "practising," as he termed it.

When he came to be released, he strode into the world looking older for his thirty-nine months in prison, "but, even so, his was a head and a bearing to attract attention anywhere."

Jennings writes of the parting. "He went to the door, and, without looking back, went out. I felt as though something young and bonny—something lovable and magnetic—was gone for ever."

"In less than two months the road from prison forked into the road to fame for Bill Porter. He was averaging a hundred and fifty dollars a month. By 1905 he was a celebrity in New York—"O. Henry, the man endeared to a million hearts for his stories in 'The Four Million,' 'The Voice of the City,' and four other equally famous collections."

Meticulous in his methods as he was fastidious in his dress, he selected his material with extreme care. "He was a slave to the dictionary. He would pore over it, taking an infinite relish in the discovery of a new twist to a word."

"It seemed to me," remarked Jennings, "that he overlooked innumerable stories by his aloofness. He did not seem to have the slightest desire to ferret out the secrets of the men in the Pen." Yet, when he was O. Henry, of New York and the world, he was the Insatiable Explorer, seeking and observing and recording. "Night was the revealing hour for the magician of Bagdad. When the million lights flashed and the throngs of men and women crowded the thoroughfares in long, undulating lines like moving black snakes, Bill Porter came into his own."

"He owned the city; its people were his subjects. He went into their midst, turning upon them the shrewd microscope of his gleaming understanding. Sham, paltry deceit, flimsy pose were blown away as veils before a determined wind. The souls stood forth, naked and pathetic. The wizard had his way."

When he was in gaol he was somewhat inscrutable; lovable, but, in part, a mystery.

He was the founder of the secret Recluse Club, where Louisa, "dapper, swarthy, mannered like a Prince," was the *chef* and the inventor of the magic kitchenette which was concealed behind a false wall of the Construction Office, could be hidden in a moment, and was "fed" with goods "stolen or bargained from the head clerks in other shops and from the chief cook in the kitchen"—and there were even wild flowers, napkins, and silver!

But there was always the unknown behind his carefully chosen words, his polished speech, his little dandyisms, his queer humours, his tolerance; and in later life there was the fear of the prison brand.

Financially, he beggared himself with regularity. . . . Prince, then pauper; Prodigal one day—broke the next.

So much for the main concern of Mr. Jennings' book. There is much more in it. His own career is of well-nigh fantastic interest, and he has tales to tell that are exceptional in matter and manner.

O. Henry was a good judge when he encouraged Al to use his pen. Nothing could be more graphic, more dramatic, more human than the tragically pitiful figure of Ira Maralatt, the Prison Demon—the man-beast; the "taming"; the white-haired giant, keeper of canaries in the condemned row; the great sacrifice for the little Dora, his daughter: it is a fine theme finely used.

Equally vital are such pictures as those of Sally, the songster of the prison, who shot her betrayer; and of the innocent Kid and his electrocution.

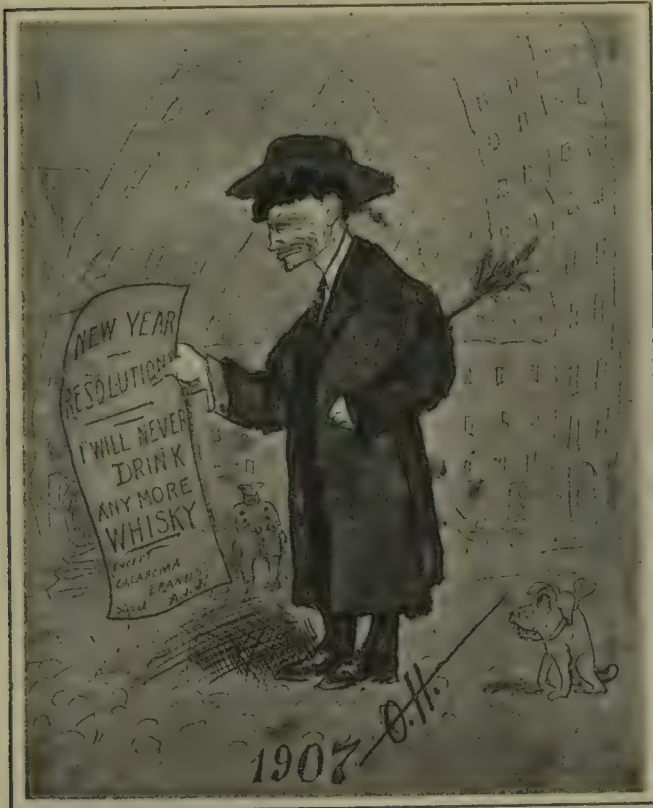
On other lines is the record of the convict upon whom "Jimmy Valentine" was based.

He was one Dick Price, and in the Pen. The Press-Post Publishing Company had been placed in the hands of a receiver. The safe was locked and the treasurer, who knew its combination, had decamped. Warden Darby, much liked by all the prisoners, asked if any one of them could undo the safe and get at the papers contained in it. The use of nitro-glycerine was vetoed, owing to the risk of destroying the documents.

Price volunteered—on the understanding that he would receive a pardon. He had told his method to Jennings. "He could open any combination on earth in from ten to fifteen seconds with his bare hands. . . . 'See, I filed my nails to the quick,' he said, 'crosswise through the middle, until I filed them down to the nerve. It made them sensitive. I could feel the slightest jar. I held those fingers over the dial. I turned the combination with my right hand. The quiver of the tumbler passing its mark strikes through the nerves. I would stop, turn backward. It never failed.'"

It did not fail on this later occasion. Price filed his nails "until the lower half of the nail was separated from the upper by a thin red mark. He filed to the quick. Soon only the lower half of the nail remained. Light and deft, his sensitive hand worked. . . . Once or twice he champed his teeth and his breath came a bit short. The fingers bled a little. He took out his handkerchief and dabbed them clean. Then he sat back. He was finished."

"I took his hand and looked at it. It was a neat job, but cruel. The index, middle, and third fingers of his left hand looked as though the nails had been pared half off and the quick bruised and sand-papered." He was rushed to the office in a carriage. "He kneeled before the safe, put his bruised fingers across the dial, waited a moment, and then turned the combination. I watched every quiver of his strong,



DRAWN BY O. HENRY: A CARICATURE OF AL JENNINGS—WITH RED SEALING-WAX HAIR.

Jennings' characteristic red hair was put in in sealing-wax.

Reproduced from "Through the Shadows with O. Henry," by Courtesy of Messrs. Duckworth and Co.

the five years to which he had been sentenced on a charge of embezzling some 1100 dollars from the First National Bank of Austin—a theft of which he always declared himself innocent, if he could be persuaded to allude to it.

And it was in gaol—in gaol in the bad old, brutal days now passed, it is to be hoped, for ever—that "O. Henry," the great writer of short stories, was born. Bill Porter's good conduct won him position as a "trustee," and his experience as a pharmacist in Greensboro, before he entered the Austin bank, caused him to be made drug clerk in the prison hospital, Sunday dispenser of pills and quinine, and attendant on the doctor when he had gruesome, ghastly duty to do.

"Porter had already been night clerk at the hospital for a year and a half. He saw the broken bodies brought up from the basement when men were all but done to death in vicious floggings, in the water and in the hangings. He saw the doctors work over the tortured wrecks and heal them so that they could be further tormented."

"And when some bitter wretch, driven desperate and insane, would attempt suicide in his cell, Porter was always forced to accompany the prison doctor and aid him to revive the convict. . . . No toil could have corroded into the heart of a man of Porter's temperament as did this unabating contact with misery."

"He used to come into the post-office and sit for hours dumb with a black, aching despair. In the blithest moments of his success in New York, Porter could never shake himself free from the clawing shadow of the prison walls."

Every man in the Penitentiary was writing, and one day Al Jennings came to see "a new Porter, who afterwards developed into O. Henry, the smile-maker."

The setting was tragic. Jennings describes it. "A desk and a chair inside the railing of the prison drug store—the five wards of the hospital grouped around that store, and in those wards from fifty to two hundred patients racked with all manner of disease. The quiet of the night disturbed with the groans of broken men, the coughs of the wasted, the frightened gasp of the dying. The night nurse padding from ward to ward, and every once in a while returning to the drug store with the crude information—another 'con' has croaked. Then, down the corridors, the rattle of the wheelbarrow, and the negro life-termer



O. HENRY—OTHERWISE; WILLIAM SYDNEY PORTER: A CRAYON PORTRAIT BY HEITMAN.

Reproduced from "Through the Shadows with O. Henry," by Courtesy of Messrs. Duckworth and Co.

delicate hands. There was the slightest pause; his right hand went backward. He turned the dial again, pulled the knob gently toward him. The safe was opened! . . . It was just twelve seconds since Dick had begun!"

E. H. G.

\* "Through the Shadows with O. Henry." By Al Jennings, Author of "Beating Back." (Duckworth and Co.; 12s. 6d. net.)



# THE ETIQUETTE OF HUNTING: FAMOUS "DON'TS" ILLUSTRATED.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY LIONEL EDWARDS.



## MANNERS AND MORALS OF THE HUNTING-FIELD: HOW TO TREAT FRIENDS IN DISTRESS: AND HOW NOT TO TREAT FARMERS.

Now that the hunting season has begun, it is appropriate to recall a well-known list of "Don'ts" for hunting men which was published some years ago in "Baily's Magazine," over the signature of "Borderer." There were thirty in all of these negative commandments, which ran as follows: "1—Don't wear long spurs with sharp rowels. 2—Don't talk loud at the covert-side. 3—Don't ride a kicking horse in a crowd. 4—Don't wear the hunt button on uniform without first consulting the Secretary or Master or both. 5—Don't go into a covert that is being drawn, unless it is a big one, and then, if you don't mind boggy rides, you are

better inside than galloping round outside. 6—Don't speak to the huntsman except at the meet, or at the end of the day. 7—Don't jump the big places unnecessarily, or when hounds are not running. 8—Don't let a gate slam in the next comer's face. 9—Don't gallop past people in a muddy lane unless there is necessity for it. 10—Don't speak to a lady unless you have been introduced to her or she speaks to you first. 11—Don't push a blown horse. 12—Don't hit a horse over the head unless he is in the act of rearing. 13—Don't blaspheme the farmers. 14—Don't talk scandal. 15—Don't holloa, unless the circumstances of the sport

[Continued opposite.]



# THE ETIQUETTE OF HUNTING: FAMOUS "DON'TS" ILLUSTRATED.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY LIONEL EDWARDS.



Don't smoke a pipe! (except on the way home)



Don't ride a "Kicker" in a crowd!



Don't jump fences when hounds are not running!

## MANNERS AND MORALS OF THE HUNTING-FIELD: THINGS WHICH ARE NOT DONE BY FOLLOWERS OF THE BEST TRADITIONS.

*Continued.*

call for it. 16—*Don't* appear too much in mufti. 17—*Don't* smoke a pipe, unless on the way home. 18—*Don't* head foxes or hounds. 19—*Don't* ape the fop in dress or manner. 20—*Don't* lose your temper. 21—*Don't* forget that 'a gentle answer turneth away wrath.' 22—*Don't* forget that the amount of your subscription should depend on the number of days you hunt, and the number of horses you have out. 23—*Don't* listen exclusively to your keepers. 24—*Don't* ride over wheat or young seeds. 25—*Don't* leave your nipper at home where barbed wire abounds. 26—*Don't* hesitate to act the Good Samaritan if your

neighbour comes to grief. 27—*Don't* blow your own trumpet either in the field or at home. 28—*Don't* forget you are one of many who come out to enjoy hunting, each in his own way. 29—*Don't* earn the name of being a coper. 30—*Don't* crab your own country, Master, huntsman, or hounds." Mr. Lionel Edwards, the well-known sporting artist, has here illustrated five of these hunting "Don'ts," and another of his own: "*Don't* leave gates open and let stock out." Further illustrations by him, completing a set of four pages, will appear in a later number.—[Drawings Copyrighted in the United States and Canada.—C.R.]



# The World of the Theatre

By J. T. GREIN.

## THEATRE MANNERS.—“NORA ON THE FILM.”—“THE IMMORTAL HOUR.”

“ANYTHING changed in London? No,” said the American, “not particularly—same dear old city, same old streets up, same old muddle when a procession, a broken-down taxi, a block on the Underground upsets the whole village.” He paused. “Yes, something has changed since ‘fourteen, very much changed—the tone of your theatres. Oh, not on the stage; the plays are not better than ours; the acting is more refined; but the manners, old man, the manners in the auditorium and of the programme girls—it is the limit!”

I let him tell his experiences in his own way. “In ‘fourteen,” he resumed, “the English theatre was a model of decorum and politeness. Nowhere in the world would you find a public so refined, so urbane, and so neatly dressed. A man in the stalls in his day clothes would feel like a fish out of water; a lady in walking-dress—unless she were elderly—was the rare exception. How punctual they were, and how polite if they had to pass you to find their seats! It was always ‘Thank you very much—you are so kind—excuse me,’ and even ladies would tip up their seats to let a lady pass, lest her dress should become crumpled. That is all past history. A good many ladies are dressed anyhow—you know what I mean: high-necked or ill-matched colours, with their hair hastily pinned up in a bundle; and the men—the white tie is only cultivated by young swells, and rare at that; the dinner-jacket is often replaced by a morning-coat or a lounge-suit—tweed, worsted—I have even seen corduroy and riding-breeches. Nor is it any longer good form to be punctual. People wedge their way in, and when they have thus irritated half-a-dozen fellow playgoers, there is neither excuse nor acknowledgment. Worst of all, these late-comers, having worried our ease, begin to worry our ears. They have missed the beginning of the play; they argue about it. Often they argue with the programme girl before they sit down. And, as you well know, Londoners are as timid as they are long-suffering. The ‘Hush!’ of remonstrance is only exceptionally heard, and then feebly, as if the

the English programme-girl; so neat, so sweet, so obliging—expecting nothing. Well, she still expects nothing for herself; she is still neat; but she is no longer sweet. She can’t help it; she is often the *âme damnée* of the man who has rented the bar. And so she worries you: ‘Programme, ‘spence, please!’ And tea, in the *entr’acte*? There is only one long one. No, I can assure you the tea is very good (historical!). But let that pass, and also that at the end of a musical play, or in the interval, she offers

iron. As for Nazimova, she overcoloured the part as she overcoloured lips and brow. Her romping with the children was almost acrobatic; her dramatic *élans* had no Northern restraint, but were wild, often tiger-like, à la Bernhardt in Sardou plays. It was a brilliant performance, in that it went for an intense effect; but the little Nora, so childlike, guileless, with a soul of intense sensitiveness, roused to rebellion and action, was of a different build. To put it crisply, Nazimova was not the Nora of Norway, she was Nora remoulded from an Oriental angle.

The fairy folk have come to Euston. I can but welcome a beautiful work wherein saga and fairy-tale seem most harmoniously blended, and the haunting lilt of Irish folk-songs merges into elfin strains until mortal and immortal seem interwoven in music as they are in the mind of an Irish bard. Through it all, Miss Gwen Ffrangcon-Davies moves like a Rackham fairy come to life—so fragile, so pathetic, so wistful, that I even forgave her for her blurred diction. I know not what she sang of—apart from my knowledge of the play—but I do know that all she did was beautiful, and that thus, and not otherwise, must the fairies be. Truth compels me to admit that I gathered but few words from the lips of most of the singers, who might have been singing in Gaelic for aught I knew. The two notable exceptions were the fine and manly King of Mr. W. Douglas Johnstone, and the mysterious Prince of Mr. W. Heseltine, who I suspect of being less at ease as an actor than as a singer, but whose cold repose was very effective. “The Immortal Hour” achieved a memorable success at the Regent Theatre, and all Londoners who love a thing of beauty

should make a pilgrimage to Euston—they will be well rewarded.

I would not wait another week to extend the welcoming hand to Miss Frances Carson, who in “Glamour,” Peter Garland’s very romantic and pleasantly written comedy at the Apollo, stole our



‘OPPY BECOMES KING (TEMP.) OF THE ISLAND OF ETARIA, AND IS VISITED BY PIRATES: MR. PETER CAWTHORNE AS PRINCE KARAN (ALIAS JACKSON); MR. W. H. BERRY AS C.P.O. HOPKINS; MR. CONWAY DIXON AS PRINCE OZAMA, IN “THE ISLAND KING,” AT THE ADELPHI.—[Photograph by Stage Photo. Co.]

you the latest popular song or waltz. It is unpleasant, but it does not particularly ruffle your feathers. The trouble begins with the chocolates, and it amounts to gentle blackmail. Even dramatic critics are urged to buy chocolates on first-nights, to sweeten their judgment, no doubt! When you come in with a lady, the attendant, after the demand of ‘spence,’ holds up a tray under your nose in such an obtrusive fashion that when you say ‘No,’ you feel a mean cuss, are likely to blush, and to buy a box to save your face in the eyes of your companion. It is a most uncomfortable feeling, and the practice is abominable—not because you are unwilling to offer a little extra present to your companion, but because you may be in such a position that you can ill afford the extra expense. The ‘Any chocolates’ cry has become to us all as a red rag to a bull—it is an imposition and lowers the tone of a first-rate theatre.

“Let me protest,” concluded the American, “against the latest fashion that when some vain peacock of a fiddler ascends a pedestal and fills the *entr’acte* with his virtuosity, you are expected to listen in dumb silence; and are murdered with angry looks if you dare whisper your views of the play. Now, what is the *entr’acte* for, if it be not a pause to allow comment and conversation? A theatre is not a promenade concert, and to impel an audience to three hours’ silence is neither agreeable nor beneficial to the play.”

Thus spake this American Zarathustra, and I am sure that many will join me in a loud “Hear, hear!”

Ibsenite correspondents, if I may call them so, have asked me what I thought of the “Doll’s House” film, and whether I was correctly reported in the kinema papers as stating that Nazimova’s Nora was a “magnificent performance.” My reply is that there is no reason why Ibsen’s work should be sacrosanct as far as the kinema is concerned. Ibsen was primordially not a philosopher—to put it concretely—but a dramatist. He wrote for the theatre with dramatic intent; the reflective part of his work was a question of temperament, of viewing people through his own mentality. When all is said, “A Doll’s House” is not only a great study of character, it is a vivid, intense play of the theatre; and as I beheld the film, imagining myself for the moment to be a spectator without special knowledge of Ibsen’s work, I was interested in the great scene of parting, touched by the drama. But—and here I vary from what is reported—it was not so much Nazimova’s playing that I found magnificent, as Helmer’s—Mr. Larsen’s—the arduous lover, the splendid lath painted to look like



A MILD ATTACK OF “BOTTLE-ISM”: MR. W. H. BERRY AS CHIEF PETTY OFFICER HOPKINS, AND MISS DOROTHY SHALE AS PRINCESS POPPALA, IN “THE ISLAND KING.”—[Photograph by Stage Photo. Co.]

disturbed were too frightened to admonish the disturber!

“So much for the public—now for the attendant. We used to swear at the Paris *ouvreuse*; call her a harpy, a nuisance, a bully, with her enforcing of cloak-room rules and cadging for a tip—for having done nothing except her duty. We then extolled



AS FLYING MECHANIC: MISS NANCIE LOVAT AS MARY BAYNHAM IN “THE ISLAND KING,” AT THE ADELPHI. Photograph by Stage Photo. Co.

hearts. She is the first American actress who fits in our English *ensemble* without a dissonant. We hear she is of British birth; if so, we are twice glad. But, whatever her descent, she is a real artist with a heart and intellect, and such command of the stage that her technique never obscures her sincerity. We were all anxious to see her in bigger things, and he will be a wise manager who will entrust to her a big part.



# A WORLD - WIDE FUR ENTERPRISE.



REVILLON FRÈRES' COLD STORAGE  
IN LONDON: GANTON STREET.



THE PARENT HOUSE IN PARIS: MESSRS. REVILLON FRÈRES' PREMISES  
IN THE RUE DE RIVOLI.



RAW SKIN WAREHOUSE: 61, QUEEN  
STREET, LONDON, E.C.

WE have already mentioned in our issues of Sept. 9 and Oct. 7 the extremely powerful buying organisation of the house of Revillon Frères, who possess 125 trading posts in Canada, Siberia, and Central Asia. To-day we illustrate the chief selling houses of this firm, which are to be found all over the world, and in which the skins collected by the Revillon Frères posts are prepared, worked into models, and sold.

The parent house is in Paris, on the island site in the Rue de Rivoli that everyone knows; whilst vast buildings in the Champ de Mars, covering an area of 3280 square yards, contain the reserves of raw skins, cold storage plant, and dressing-factories.

In London we find the Revillon Frères



NO. 180, REGENT STREET.

Revillon Frères posts in Canada; whilst the Siberian posts are controlled from Krasnoïarsk.

At Edmonton, in the Canadian West, the firm, to keep pace with the development of the country, was obliged to enlarge its building, and has constructed an immense warehouse for the reception of general merchandise, from which not only the Revillon Frères posts, but all the "stores" of the country are supplied.

The superficial area of this building, one of the largest and most modern in America, is 175,000 square feet. It is entirely constructed of reinforced concrete; the floors have no joists, and, strengthened by columns at a distance of nineteen feet, are self-sup-



THE CENTRE FROM WHICH THE SIBERIAN  
POSTS ARE CONTROLLED: THE REVILLON  
FRÈRES BUILDING AT KRASNOIARSK.



IN THE CANADIAN WEST: AN IMMENSE WAREHOUSE  
BUILT BY REVILLON FRÈRES AT EDMONTON.



MODELLED ON A FRENCH CHÂTEAU: THE ELEGANT  
NEW YORK BRANCH IN FIFTH AVENUE.



THE HEADQUARTERS OF REVILLON  
FRÈRES IN CANADA: A FINE BUILDING  
IN MONTREAL.

building in Regent Street, the "Rue de la Paix" of London; whilst in Ganton Street, a recently completed cold storage on the most up-to-date plans towers over the surrounding buildings.

Across the Atlantic the firm in New York is installed in an elegant building constructed on the plans of the Château d'Azay-le-Rideau, and situated at 670, Fifth Avenue—the street *par excellence* of the huge city.

At Montreal we find at the corner of MacGill Street and St. Paul Street a fine building which is the headquarters of the

porting; and it contains the latest improvements—four immense lifts, a spiral chute for the rapid delivery of goods, pneumatic tubes that connect all departments, automatic telephones, etc.

A special railway siding enables freight-wagons to be brought right up to the building. The goods are unloaded straight into the receiving-rooms, whence they are despatched by electric hoists to the various departments. Such are the principal selling houses of Revillon Frères, whose employees constitute a veritable League of Nationalities.



## THE TALKING MACHINE.

TWENTY-MINUTE RECORDS.

BY his latest invention, Mr. Pemberton Billing makes it possible to get twenty minutes of music on one side of a 12-inch record, as against the present four minutes or thereabouts. Like many clever things, it sounds simple enough when one knows how it is done. The principle of the new "World" records is as follows: When a wheel or disc revolves, the rim or outer edge moves more swiftly than does any portion nearer the centre. Applying this to a gramophone record, it will be seen that the outer grooves move more rapidly under the needle than the inner ones. Therefore, the sound-waves nearer the outer edge are "stretched out," as it were, while those nearer the label are packed up close together.

Mr. Pemberton Billing has perfected a process by which the recording speed is made constant, so that an enormous increase in the number of sound-vibrations on one record is made possible. When being played, one of these new records is seen to revolve much more slowly at the start than the ordinary record, and to gather speed gradually, until, when the last playing grooves are reached, the speed is apparently normal.

In order to overcome the difficulty of playing these records on instruments fitted with ordinary motors, a very ingenious "Controller" has been devised. This can be fixed to any make of machine, and controls the speed of the record in the required ratio, keeping the "needle speed" constant. When other records are being used the "Controller" folds out of the way.

I heard a demonstration recently at which the "Controller," fixed to a standard make of instrument, did what was claimed for it, and played a "World" record lasting for about twenty minutes. These novelties are marketed by World Record, Ltd., 2, Piccadilly Arcade, and made at their factories at Mortlake.

It will be interesting to see what effect these new records will have on present recording methods. So far as certain types of musical performance are concerned, a longer record will doubtless be welcome. An extra two minutes of playing would avoid many "cuts" which have to be made at present. But, after a good many years' experience of gramophone records and gramophonists, I have found that it takes something very good indeed to occupy the undivided attention for more than the four minutes taken up by the playing of an ordinary 12-inch record. Twenty minutes, however, is a long time to concentrate, or to expect one's friends to con-

centrate, on a piece of music with which they may be unfamiliar. Even if a number of selections be put on to one record, the matter of artists' copyright and other royalty fees would make the price fairly heavy. To me it seems an excellent opportunity for placing on the

how one should "do" the Camel Walk, the Waving Waltz, and the latest Parisian Tango, all to music supplied by the gramophone. Between the dance items, vocal and instrumental selections were given on the same gramophone, which, for the purpose of filling the large salon, was fitted with a special amplifying apparatus.

### NEW RECORDS.

One of the most important items on the very large list issued for November by "His Master's Voice," is the Siegfried "Idyll," played by the Symphony Orchestra, and conducted by Albert Coates. Two double-sided 12-inch discs are required for the work, which is a welcome addition to the recent Wagnerian issues by this company. The piece was written as a surprise serenade for his wife by the composer, who was finishing the opera "Siegfried" at the time. The late Dr. Hans Richter was one of the players in the small orchestra at the original performance. Each new Caruso record makes one more and more thankful that the gramophone has been able to perpetuate his glorious tones. The latest one, the "Crucifixus," from Rossini's "Messe Solennelle," is a fine example of the late tenor's interpretative powers on the graver side.

Amelita Galli-Curci is represented by Rimsky-Korsakov's "Hymne au Soleil" from "Le Coq d'Or," a wonderful piece of perfectly controlled singing. The English Singers contribute three madrigals, one being John Bennett's joyful "All Creatures Now." The third movement of Haydn's Quartet in D major is finely played by the Flonzaley Quartet, and the Catterall Quartet give movements from string quartets by Debussy and Taneiev. Rachmaninoff and Moisevitch are the pianists of the month, the former playing one of his lesser-known Preludes, and the latter Schumann's "Traumeswirren" and "Frühlingsnacht."

A delightful little violin solo is the Brahms Waltz (Op. 39, No. 15), played by Kreisler from his own transcription. A little gem this, that should be in every collection. Tudor Davies makes his debut on "His Master's Voice" in "Spirito gentil" from "La Favorita," and the once very popular "Yes, let me like a soldier fall," from "Maritana." Both are sung in English. A fine bunch of the latest dance melodies, jazz and otherwise, is included.

### GRAMOPHONE PRICE REDUCTIONS.

Considerable reductions have been announced in the prices of several of the leading makes, a factor that should make for many more "gramophonic" homes this Christmas. STYLUS.



A FAMOUS COMPOSER-PIANIST WHO IS MAKING GRAMOPHONE RECORDS OF HIS COMPOSITIONS FOR "HIS MASTER'S VOICE":  
M. RACHMANINOFF.—[Photograph by Mishkin, New York.]

market a smaller record, somewhere about 8 inches in circumference, which would contain more music than the present standard 12-inch disc, and be more portable and easily stored.

### DANCE DEMONSTRATIONS.

Messrs. Harrods gave recently a series of well-attended Exhibition Dances, at which those two fine dancers, Marjorie Eastwood and George Lee, showed

1920. Diamonds. £16 0 0	1918. Diamonds. £12 10 0	1914. Diamond. £16 10 0
1924. Diamonds. £14 0 0	1921. Diamonds. £22 0 0	1915. Diamonds. £6 0 0
1926. Diamonds. £16 10 0	1922. Diamonds. £25 0 0	1917. Diamonds. £21 0 0
1925. Diamonds. £16 10 0	1919. Diamonds. £11 10 0	1912. Diamond. £13 10 0

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WHAT an altogether delightful couple Lord Cavan and Lady Joan Mulholland will be! That is what everyone is saying. Handsome, graceful, tactful Lady Joan has gathered round her hosts of friends. Her first husband, who was Lord Dunleath's eldest son and heir, was a big Guardsman, well over six foot, and a favourite with all who knew him. He was killed in action—one of the immortal "Old Contemptibles"—before his little girl was born. When the war was over, and Princess Mary was to take her part in public life, Lady Joan was chosen as her Lady-in-Waiting, the first, and probably also the last, as her Royal Highness has decided not to have one permanently, but to be attended only on State occasions, and then probably by a member of the Queen's household. In Court circles Lady Joan became a great favourite, and the friend and confidant of Princess Mary, and also of the Prince of Wales; while the King and Queen greatly appreciated her and cordially approved of her as a friend for the Princess and the Princes. The Earl of Cavan has been a widower for over two years. His first wife was often not well, and so was not very much known in Society. She was a Miss Crawley, of the family of Crawley-Boevey. She was a great favourite with all who knew her. There are no children. Lord Cavan is a keen tennis-player. With the Marchioness of Blandford as partner he was in the finals against the Duke of

# The World of Women

that I do not dare to offer any opinion about. The weddings of divorced people are published in exactly the same way as those of ordinary couples. In social life divorcees suffer little or no disabilities. Whether this is right or wrong should be once and for all decided, and Church and State act together in the matter.

The death of the Marquess of Breadalbane leaves us minus a well-known Marquisate, for that honour, of which the late Peer was the first holder, passed with him. The Earldom has fallen to his nephew, the son of the late Captain Ivan and of Lady Margaret Campbell. Lady Margaret is a sister of the Earl of Normanton, and has almost a genius for design and embroidery. The new Earl has no profession, and is not particularly strong. He is over thirty, a bachelor, and very amiable, so he is very eligible. The Marchioness of Breadalbane, sister to the Duke of Montrose, was a very notable sports-woman in Victorian days. Her only sister is Violet Lady Greville, who was well known as a writer. Lady Breadalbane showed talent in this direction by writing "The High Tops of Blackmount," in which she gives delightful experiences of her deer-stalking days.

Captain Cecil and Lady Doris Blackwood had a very pretty wedding. The Blackwood family is well known for its good looks. The bride, with her two sisters and one niece, bridesmaids, would have made any bridal procession good to look at. In addition, Miss Pamela Stanley, the little daughter of the Hon. Sir Lyulph and Lady Stanley, is a lovely child, and very fair; while the other child, Lady Veronica Blackwood, inclines to be dark; and the train-bearer, Master John Gunston, in his silver suit, was also just a picture. The musical inclinations of the bride's stepfather and mother were evidenced by the presence of Mme. Donalda, looking very handsome, and of Mr. Isidore de Lara. The bride's grandmother, the Dowager Marchioness of Dufferin and Ava, was there. She is probably the most decorated Peeress we have, and was, as is her custom, most simply dressed in black. The Marquess and Marchioness of Dufferin were at Clondeboyne. Lord Dufferin is Speaker to the Northern Government Senate. Their only son, the Earl of Ava, was at the wedding with his maternal grandfather, Mr. Woodhouse. I strongly suspect this gentleman of having made the wedding-ring, since he has presented well over forty brides with this symbol made by himself, including his daughter, Lady Dufferin.

Countess Annesley has gone to Canada *en route* for California to join her son, Lord Glerawly, who is working there on a rancho with cousins. She will be absent for some months. Priscilla Countess Annesley, who spent nearly all last season in California, has taken Lady Annesley's charming little house in Charles Street, Knightsbridge, for four months. Later on, it is her intention to travel in the Far East.

Too much was made of the incident of the attendance at a wedding last week of a lady in dress suitable for a bridesmaid. The unexpected guest did not, as was stated, go forward towards the altar; she never entered the church. Her name she did not give, but simply expressed regret at being late, and remained at the church door for some moments. Then a kindly inspector of police asked her if he should get her a taxi, which offer she accepted and drove off. It was apparent to all who saw her, of whom I was one, that she was dazed and had no idea what wedding she was at. Everyone present felt sorry for her.

Hairdressing has been much discussed because of the Hairdressing Exhibition at the Agricultural Hall—queer name for such an environment! I imagine that it was a mighty effort on the part of the trade to convert our sex to greater concern on behalf of their heads. Its motto might well have been "Look after your heads and your hearts will look after themselves."



Certainly some pretty styles were shown, and it was apparent that coiffures were considered from several points of view, not alone the front one, which has been a serious fault. Necks require humouring. Not all of them give an alluring back view, and in such



THE VOGUE OF DRAPERY FOR EVENING GOWNS.

Woollands have chosen yellow chiffon velvet for the dress on the left, which relies for its effect on the elegant lines of its drapery. The figure on the right has its black velvet dress relieved with a flounce of black lace.

York and his partner, to whom the first-named couple lost, at a Charity Tournament at Lady Crossfield's last season.

The Bishop of Oxford's action in debarring the Duke of Marlborough from taking his seat at the District Diocesan Council is one of those delicate matters



VERY GREEK IN OUTLINE.

The charm of black crêpe is well shown off in this draped evening dress, the panel of which is held in place at the shoulders by a band of rhinestones and jet. A heavy fringe of monkey fur finishes the back panel. It comes from Woollands.

cases hair is a great help if properly treated. No one can doubt that a reform in hairdressing is needed. It is coming, and the mannequins who have their hair dressed to suit their costumes and their individual style are its pioneers.

A beautiful head of hair is certainly one of the most valuable gifts that Nature can bestow on any woman. It will more than atone for a number of minor defects in the features; while even the loveliest face seems uninteresting if it is crowned with thin and straggling locks. Emile's, of 24, Conduit Street, are famous for their artistic hair-work, and where Nature has been neglectful or positively unkind they can be relied on to solve the difficulty with one of their wonderful "Ultima" transformations. These are made of naturally wavy hair knotted on cross-strands of silk net, and the result is not only light and cool, but absolutely undetectable. The "Ultima" can be dressed in a variety of ways, and the natural appearance of the parting is a triumph of art.

The General Election is interfering with honeymoons—what can one expect from a political upheaval so inconsiderate? Captain the Hon. Donald Howard, who was married last week to the pretty daughter of Mr. Gerald and Lady Louise Loder, had to start his electioneering campaign almost at once. Of course, a charming bride is a great asset, for we British folk, hard as we try to hide the fact, are incorrigibly sentimental; so we will hope that Captain the Hon. Donald and Mrs. Howard will have their honeymoon and celebrate his return to Parliament at the same time. He has proved a good soldier, and if he has inherited the commonsense amounting to genius of his grandfather, the late Lord Strathcona and Mount Royal, he will be a welcome member to our new House of Commons. A. E. L.



*The John Haig Clubland Series, No. 5.***The Green Ribbon Club.**

**F**OR more than a century—in fact, from 1679 until it was pulled down in 1799—the old King's Head Tavern in Fleet Street was the usual headquarters of the notorious Green Ribbon Club. Notorious it was, under this and other names, if only for the precious set of scoundrels included among its members, chief among them all being Titus Oates. Grandiloquently enough it also called itself "The King Club," varied by "The Club of Kings," perhaps because Charles II. was one of its members. From this name arose the custom whereby all members were called "King."

The building itself is believed by antiquaries to have been built in the reign of Edward VI., and it was from its upper windows on Queen Elizabeth's processions to the city that the students of Temple Bar lowered cherubs wearing crowns of gold and carrying verses in her honour. The scene above shows Fleet Street 200 years ago, with the forerunner of the Press and the direct ancestor of the "taxi" of to-day.

But if the Green Ribbon Club was notorious for more than a century, its members knew and appreciated the *original* Haig Whisky, for John Haig has been famous for nearly three centuries. Since 1627, every year that has passed has but placed in higher esteem this product of Scotland's oldest distillers, and to-day it is respected and appreciated in the enlightened successors of The Club of Kings the whole world over.



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## THE WORLD OF MUSIC.

SOME QUARTET CONCERTS.

ONCE more the Flonzaley Quartet has paid a brief visit to London. The appearances of the Flonzaley players are all too few. They are now pretty generally acknowledged to be the finest string quartet



A BRITISH STATESMAN, WHO TRIED TO KEEP AMERICA IN THE EMPIRE, COMMEMORATED IN THE UNITED STATES: A STATUE OF EDMUND BURKE UNVEILED AT WASHINGTON.

"This statue," says the inscription on the left, "a copy of the work of Havard Thomas in the city of Bristol, England, was presented through the Sulgrave Institution to the people of America by Sir Charles Cheers Wakefield, Baronet, formerly Lord Mayor of London." On the right are the words: "Burke. 1729-1797. Magnanimity in politics is not seldom the truest wisdom." The statue at Washington was unveiled by Miss Freda Wakefield on October 12.

Photograph by Harris and Ewing, supplied by Topical.

living, and one concert in a season is not enough; we want to hear them in a larger repertory to learn all that they have to teach us. One thing their personal

history can teach us. They were brought together many years ago by a wealthy American amateur, the late Mr. Edward de Coppet, who invited them to play at his villa in Switzerland, "La Flonzaley," from which they take their name. He maintained them at his own expense, and they have handed his memory down to posterity. The result of his long-extended munificence is that these four players have been able to develop a style of their own which, even if it is not equally well suited to every type of quartet music, can at least set an example to all other quartets. The leader of the quartet is an Italian Swiss; the rest are French and Belgian by nationality. Their style is, hence, a severely Latin one. It is marvellously clear, definite, and concrete. In addition, the quartet is remarkable for its magnificent sonority of tone. A quartet played by the Flonzaley players seems to be placed under a powerful magnifying-glass. The result is that they are a severe test of a composer, for, where flaws and imperfections are magnified as well as beauties, the listener perceives what otherwise might have passed unnoticed. Needless to say, it is Mozart who always survives the test triumphantly, because his workmanship is always perfect down to the minutest detail.

On this occasion they did not play Mozart, but their performance of Beethoven's Rasumovsky Quartet in E minor showed them at an almost equally high level. It is one of the regrets of older concert-goers that Beethoven is gradually beginning to lose the place which he held in the days of Joachim. The younger generation both in England and in Germany is becoming sceptical about the greatness of Beethoven. The imitators of the classics have too fatally exposed the mechanism of much of his earlier and middle period. In the Rasumovsky Quartets, for instance, the treatment of the Russian traditional themes sounds very formal and unsympathetic to ears accustomed to modern Russian composers. The other two quartets—Schubert's popular A minor and Mr. Arnold Bax's Quartet in G—showed either the limitations of the Flonzaley players or their own. Both of these are romantic—the one German romantic, the other Celtic romantic—and it seems as if romanticism was a thing which the Flonzaley Quartet refuse to recognise. It is a wonderful thing to hear them play Mozart without the least atom of romance, and realise how the greatness of Mozart comes out all the greater for it. With Schubert this severely classical style is his destruction. That they should have missed the character of Mr. Bax's quartet was less surprising. For Celtic romanticism and German romanticism are two very different things. German romanticism has a long tradition behind it—the tradition of Weber, Schumann, and Mendelssohn; and that tradition is

part of every musician's normal education. Celtic romanticism is in music a comparatively new phenomenon. Having no artistic tradition of its own—no tradition, that is, of the artistic elaboration of traditional folk melody—it has been obliged to graft itself upon the German tradition, since the German tradition had become universal. It is something of an effort even for an Englishman to enter into the Celtic spirit, and therefore it is only natural that foreign musicians should completely misunderstand it.

Modern musicians abroad have thrown romanticism completely overboard. Any German composer who admits his descent from Schumann is now utterly out of date. The tendency of the present day was well illustrated by a quartet by Ernst Křenek, which was



THE CITY OF LINCOLN WAR MEMORIAL: FIELD-MARSHAL SIR WILLIAM ROBERTSON SPEAKING AFTER HAVING PERFORMED THE UNVEILING CEREMONY.

Photograph by I.B.

played on Oct. 17 at a concert of the Contemporary Music Centre of the British Music Society. The composer, who is not much over twenty, is of Czech

[Continued overleaf.]

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(Continued.)

descent, but is a pupil of Franz Schreker in Berlin. He makes no attempt to be national in his style, which is of a severely intellectual character. Almost every movement in this quartet is on the lines of a fugue, and the instruments pursue their own separate ways with ruthless independence. But the work has great strength and intensity; Křenek evidently wishes to begin where Beethoven left off. And it is indeed curious that nearly a hundred years have had to elapse before Beethoven's "posthumous" quartets could become the foundation of a new style in music. Practically all the great composers since Beethoven have venerated his genius and have come under his influence; but it has been the influence of the popular Beethoven of the middle period, or, at the farthest, the Beethoven of the Ninth Symphony. The Joachim Quartet constantly played the late Beethoven quartets during the last thirty years of the nineteenth century; but, although Brahms was intimately associated with them, his own music shows practically no influence of those quartets.

The players of Ernst Křenek's work were the McCullagh Quartet, led by Miss Isabel McCullagh. It was a fine achievement on their part to interpret a work of such technical and intellectual difficulty. Not only did they play it with surprising accuracy of intonation, but they really succeeded in making its outlines clear to their audience. Another ladies' quartet which has appeared recently is that led by Miss Katharine Kendall. They also introduced a novelty at their concert on Oct. 24—a quartet by Mlle. Germaine Tailleferre. Had the Flonzaley Quartet played it, its weaknesses would probably have been too cruelly exposed. Miss Kendall's quartet gave it just the light and airy grace that it required. Mlle. Tailleferre shows that it is possible to be quite up to date and yet remain perfectly ladylike. It was a novelty, too, of a very different kind, to hear Miss Kendall's quartet play a set of dances from Purcell's music to "Dioclesian." They are more suited for a string orchestra than for a quartet, but one must be

grateful for every opportunity of hearing them. Miss Kendall might with advantage devote her attention to some of the earlier English composers for stringed instruments. She has the makings of an excellent quartet leader, and plays with a very broad and virile dignity; her companions are at present hardly up to her level. Mozart's Quartet in D minor exposed

music, which they interpret with singular clarity. The Rosé Quartet still goes on at Vienna; but their sharp and cutting attack becomes an irritation, although they have a peculiar understanding of Brahms and Schubert. An ideal Italian quartet would give us something different from all these. In Rome, last July, I heard four young Italian players

read an early quartet of Beethoven at sight. The fascination of it lay not so much in the actual performance as in watching the reactions of the players to the stimulus of Beethoven's music. I shall never hear them again, for within a few days of that afternoon the leader was drowned while bathing in the Adriatic. But I shall never forget the thrill of certain moments when he and his companions were suddenly seized by some broad, expressive melody, and made their instruments sing it with that passion for vocal line that is the heritage of every Italian. It gave me a new light on early Beethoven: the first Beethoven enthusiasts might have played him like that, before he became a classic to be treated with reverence. An Italian quartet might rejuvenate the classics for us.

EDWARD J. DENT.

Lord Leverhulme has consented to perform the opening ceremony in connection with the new Samson Clark Building in London on Monday, Nov. 6. The occasion will be made a great festival to celebrate the completion of the largest building in Great

Britain solely devoted to advertising service and requirements, from printing presses in the basement to photographic rooms and studios on the roof. The new building is within a stone's throw of Oxford Circus.


The popularity of Mothersill's Seasick Remedy has grown so enormously that, in order to cope with the ever-increasing demand, the Mothersill Remedy Company, Ltd., have opened up a branch office and factory at 12, Rue Notre Dame des Champs, Paris, in order to ensure a complete supply of Mothersill's being maintained. Mothersill's Seasick Remedy is the only guaranteed remedy for sea, train, and air sickness.



UNVEILED BY THE EARL OF COVENTRY AND DEDICATED BY THE BISHOP OF WORCESTER:  
THE KIDDERMINSTER WAR MEMORIAL.—[Photograph by Levett, Kidderminster.]


their weakness, both technical and intellectual; they entirely missed the tragic feeling of it.

What is badly wanted in these days is a first-class Italian quartet. We can admire the finished and passionless sonority of the Flonzaley players, the delicate intellectuality of the Quatuor Capet in Paris, or the chivalrous rhetoric of the Bohemians. Our English quartets have a solid English dignity and, in no unkind sense, respectability; they play Beethoven with respect, and we must respect their way of playing him. Of modern German quartets I know little; the Amar-Hindemith Quartet specialise in ultra-modern



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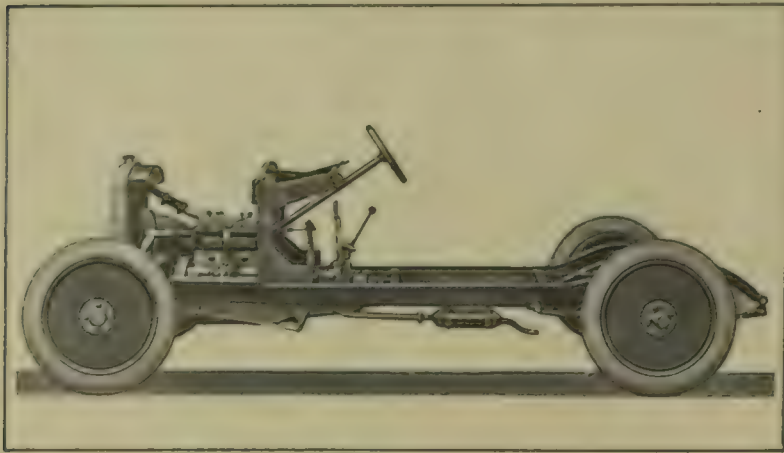
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## THE CHRONICLE OF THE CAR.

LIMITED space has precluded an exhaustive commentary on the whole of the notable exhibits at the Show, so I continue with a few of these below. Even so I must leave more of them to be



A 15-30-H.P. VERMOREL CHASSIS: A NOTABLE SPECIMEN OF MOTOR ENGINEERING.

dealt with next week, after I have had an opportunity of seeing them at the Show.

**General Motors**  
(Stand No. 313,  
Olympia).

The exhibit of Messrs. General Motors, Ltd., consists of four cars. Taking them in their order of popularity among the British motoring public, there is first the 27.3-h.p. six-cylinder Buick, shown as a five-seated special touring car, which, with full equipment, including five tyres, sells at £495. The Buick has become known in this country as one of the best cars which comes to us from the other side of the Atlantic. It has so thoroughly established itself in the good graces of the British public that one hardly realises that it is not a native-born proposition, so to say. It is certainly most wonderful value at its price, though the latter has very little bearing, since, price apart, it is a really fine car. Next we come to the 21.7-h.p. four-cylinder Chevrolet, which costs, complete, a five-seated touring car, but £235. It is really astonishing how the American manufacturer can produce his cars, maintain his quality, which undoubtedly he does, and undersell our own production in the home market, in the manner which the price of the Chevrolet indicates. Next in

order, we come to the 18.2-h.p. four-cylinder Buick, which is really a smaller sister of the six-cylinder car already mentioned. The price of this car, complete with five-seated touring body, is £365. The exhibit is completed by an 18.8-h.p. six-cylinder Oakland, which is shown with a five-seater English-built touring body. This again is an exceedingly good car, which sells at the very moderate price of £440, complete.

**Vermorel (Stand No. 310,  
Olympia).**

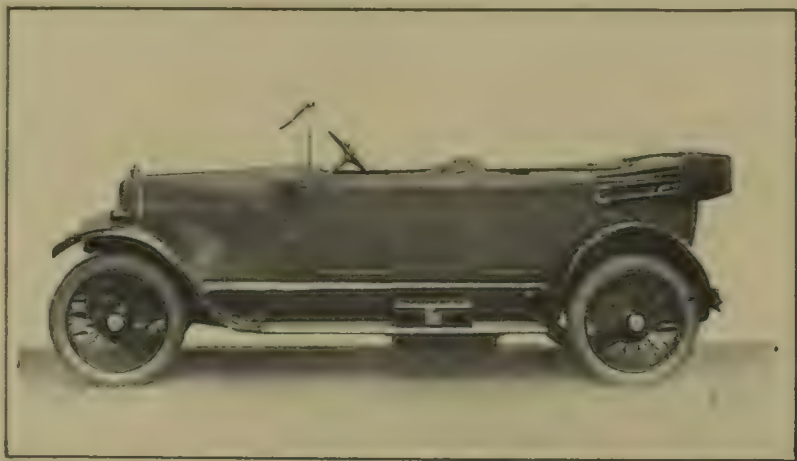
A car whose acquaintance I made at the time of its first introduction to this country some ten years or so ago, and of which I thought very highly even then, is the Vermorel, which ranks among the best productions of the French motor factories. I was very interested in a car which seemed to me to be rather in advance of most of its contemporaries, and was at some pains to give it a very thorough trial, which so impressed me that I christened it the "Rolls-Royce of

small cars," a name which I believe has stuck to it ever since. This small car has now been developed into something more ambitious; in the shape of a 15-30-h.p. car, which I am told is capable of a speed of considerably over seventy miles an hour on the road. I like the design of these cars immensely. It bears every evidence of careful thought and as careful production; while the makers have not hesitated to embody their own ideals even though these do not always accord with conventional practice. For instance, in the fitting of an electric-starter they will have nothing to do with the Bendix type, but have adopted the Paris-Rhone dynamotor, which is coupled by means of a silent chain direct to the crank-shaft, by no means a usual feature of a car of this size; then the rear cantilever spring, with its super-imposed

damper, is another feature which, while not unique, seems excellent in practice. However, a mere description cannot convey the impression that a personal inspection—and, better still, a road trial—must inevitably produce, and I have no hesitation in recommending the visitor to Olympia at least to see, and, if possible, make trial of, one or other of the Vermorel models, including the 15-50 and 12-20-h.p. chassis, to be seen on this stand.

**Daimler**  
(Stand No. 305,  
Olympia).

Considerable interest attaches to the new 21-h.p. Daimler, which constitutes rather an innovation in Daimler practice by reason of all the cylinders being cast in a single block, which gives it a very clean appearance and affords the maximum of water space around the cylinders, while considerably shortening the length of the block. The crank-shaft has no fewer than seven bearings, which give it great rigidity; while, in accordance with usual Daimler practice, a vibration-damper is fitted. The lubrication system follows the lines familiar in other Daimler models, in which oil is pumped into troughs situated below each big-end, the height of these troughs being regulated by the amount of throttle opening; so that engine speed increases as more oil is splashed to the cylinder-walls and other parts requiring lubrication. Another departure is that the dynamo is



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chain-riden, with the chain enclosed in the extension of the crank-chamber, instead of being driven by a belt. This new chassis really follows on the usual

*Continued overleaf.*

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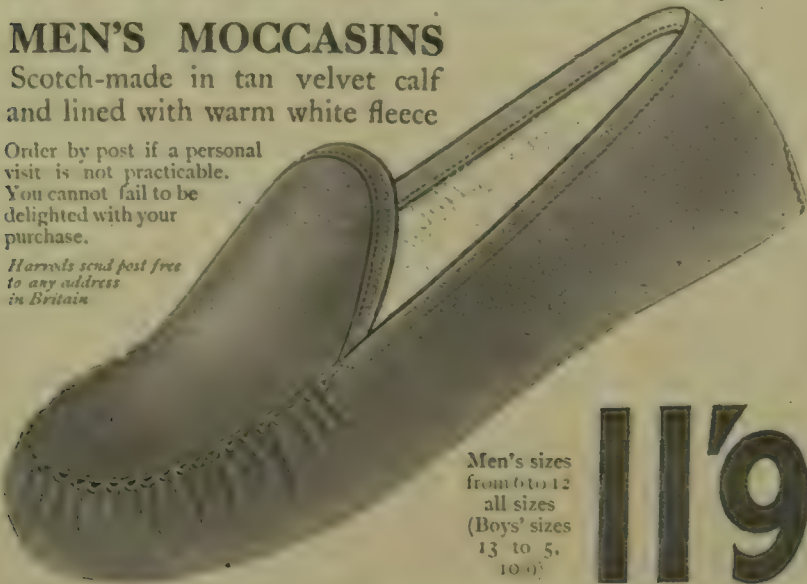
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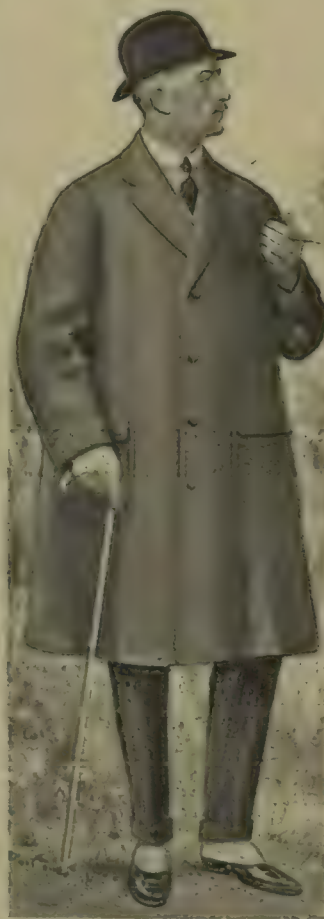
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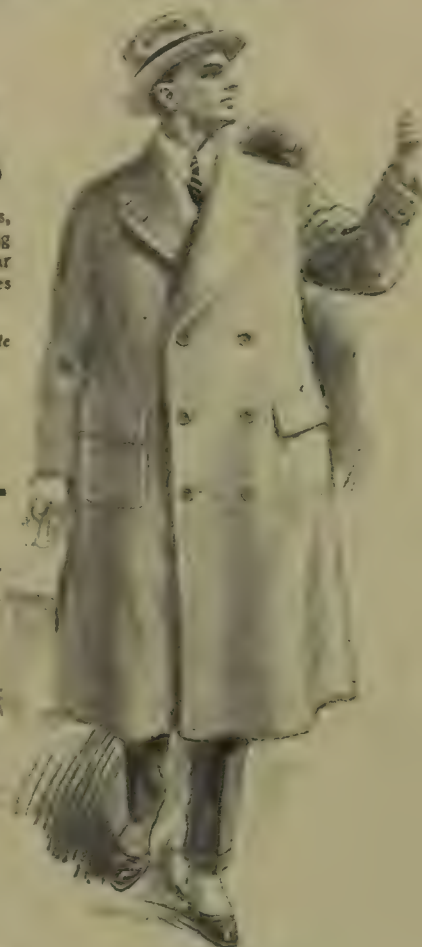


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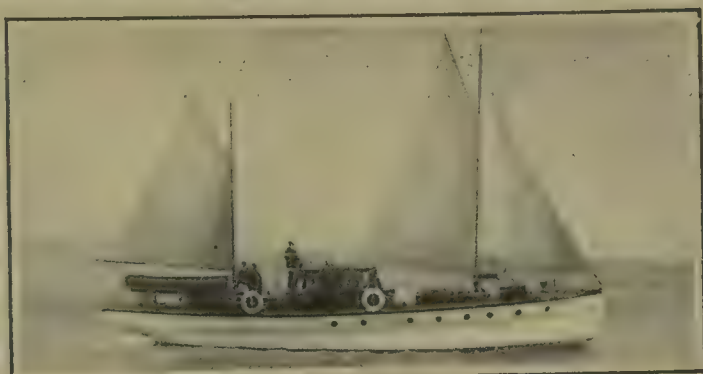
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(continued.)  
Daimler lines, with the exception of these details and in one or two minor directions. Of course, the 45 and the 30-h.p. Daimlers are still retained, likewise improved in one or two directions; but Daimlers have given so much satisfaction and are of so trouble-free reputation that drastic changes have not been found necessary.

Lodge  
(Stand No. 462, Olympia).  
A very useful little tool to enable sparking-plug points to be set to the correct gap can be obtained free of charge by calling at the stand of Lodge Plugs, Ltd., in the gallery. The makers of the well-known Lodge plugs have always endeavoured to impress upon motorists the importance of the plug-gaps being correct; and, with the higher compression ratios now adopted by engine-designers, accurate gap-setting is more important than ever. With higher compression, the resistance to be overcome by the spark is greater, and if the spark-plug gaps are even a little too wide, misfiring and loss of power will result, due to no apparent cause. The Lodge plug-gap gauge is a neat pocket tool, nickel-plated, and having two feeler-blades clearly marked for setting plug-points for use with magneto and coil-ignition systems. It is well worth while to call at Lodge Plugs' stand to obtain one of these gauges.

Inspection of the full range of regular models of Lodge plugs on view will assist many car-owners to solve ignition troubles and lack of power, which they may not have realised previously were due to the use of plugs of unsuitable design. In addition, the visitor can have demonstrated to him the advantages of the Lodge priming plug, which combines the well-known standard Lodge plug with a priming tap enabling liquid petrol to be injected into the cylinders at the most effective point (where the spark plug is situated) to facilitate starting in cold weather.

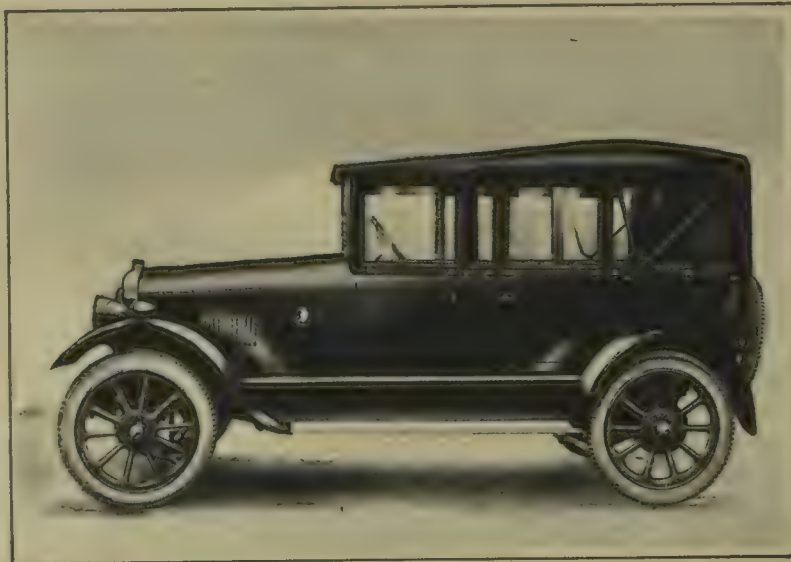
The new Lodge spark-gap-terminal, introduced about three months ago with the object of providing, at a reasonable price, a spark-gap fitting for engines which are prone to misfiring caused by soot and oil on the plugs, can also be seen, and its suitability for any particular engine discussed.

"B.P."  
Stand No. 208, White City).  
Three very striking panels in colour are the dominating feature of the scheme of decoration of the British Petroleum Company's stand at the White City. These panels present typical motoring scenes, with the

well-known Union Jack sign of the company conspicuously displayed. This obvious association of the decorative scheme with the advertising campaign



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carried on by the company is further strengthened by the presence on the stand of the "B.P." garage man, whose smiling face is a special feature of all the

company's advertisements. He is dressed in his professional costume of overalls with the "B.P." sign on the pocket of the coat. Another very attractive feature of the "B.P." display is the model derrick, seven feet in height and complete in every detail. It is a really beautiful piece of work, and is built absolutely to the scale of derricks actually used in the oil-fields. A model tank-wagon is also shown, and everywhere about the stand are piles of the familiar "B.P." cans. W. W.

## THE PLAYHOUSES.

### "THE BALANCE," AT THE STRAND.

IT is difficult to believe that we should ever have had "The Balance" from Mr. Leon M. Lion and his collaborator, Mr. Frank Dix, had Mr. Galsworthy not written his social dramas—"Justice," in particular. Only too plainly reminiscent of Mr. Galsworthy's Falder is their timid and desperate clerk, Hicks, who kills his rogue of an employer and by confession in court saves a suspect from the gallows, shooting himself in time to escape exchanging places with the condemned man in the dock. Not that "The Balance" should from any other point of view be mentioned in the same breath as "Justice," for it is the veriest melodrama written round a villain who is a monster of infamy and invented just for the sake of a scene which copies with the most meticulous realism the procedure of an Old Bailey murder trial. That is complete even to the Judge's assumption of the black cap and the pronouncement of sentence of death; playgoers who like this sort of thing on the stage may be assured that the Old Bailey itself could not improve on the mechanism of the trial, nor provide a Judge more dignified than that of Mr. J. H. Barnes. As for the villain—a solicitor who tricked one client and cheated another, an employer who blackmailed his pilfering clerk and robbed him of his wife, no wonder Mr. George Bealby handles him in Grand Guignol style and makes a horror of him. The trial scene gives Miss Mary Clare, as a witness, opportunities for a display of tense emotion; and there is finish and naturalness about the acting of Mr. George Elton in the part of the clerk.

### "GLAMOUR," AT THE APOLLO THEATRE.

The heroine of "Glamour," an adaptation made from a novel of Peter Garland and Violet Tweedale by the

(Continued overleaf.)

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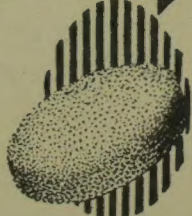
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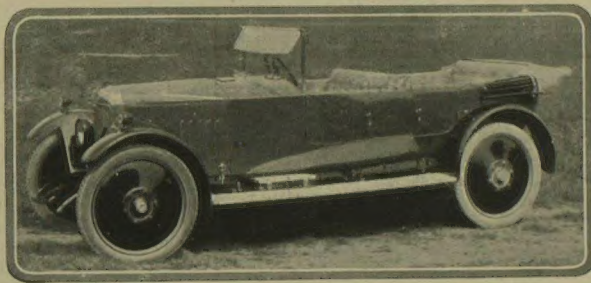
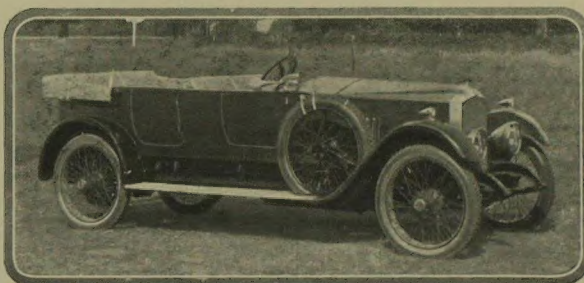
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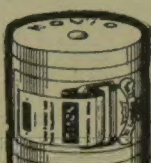
See "LANCET's" opinion, 27th July, 1907.

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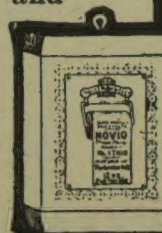
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(Continued.)

former of the two authors, falls in love with the stepson of a man to whom she has acted as mistress, and consents, after many tears, reproaches, and self-reproaches, to marry this youngster. She explains that her surrender to the older man was due to "glamour," though there is precious little charm about this prig of a diplomatist as he is shown in the play; she never explains herself—least of all why in but a fortnight's time she should be able to transfer her affections from step-father to step-son, and the author or authors do not help her; they leave her as little more than a sketch—a sketch, so far as it can be identified, of none too pleasing a type of femininity. Fortunately, there is something else in the play besides Doris Reade, pretty though she is made to look by Miss Frances Carson, a young actress of some promise. There are amusing lines and even amusing characters. Mr. Holman Clark has one of these parts, and very refreshing his humour is in this atmosphere of false sentiment. Miss Marjorie Holman also brightens up the piece; and there is one short scene for the diplomatist's wife in which Miss Maud Cressall scores. Mr. Aubrey Smith figures as the diplomatist, and one can but be sorry that a player of such distinction should have to appear so starched and stiff.

#### "THE NINE O'CLOCK REVUE," AT THE LITTLE.

At last an entertainment that fits the Little Theatre; at length a revue *intime* that lives up to the description! And just because the songs, the sketches, the exhibitions of virtuosity are so appropriate to a "Nine o'Clock Revue," details of the show are not easily indicated. It is enough to say that Miss Beatrice Lillie and Mr. Morris Harvey are leaders of the fun, and that the former singing about "William the Conk" has got a "turn" that no self-respecting playgoer can dare to miss. But she no less than Mr. Harvey rattles through a variety of parts with irresistible verve, and the pair are but the two best in a company that is wholly good and never lapses into a dull moment. Thus Mr. Tripp Edgar, Miss Irene Browne, Mr. Bobby Blythe, and Miss Mimi Crawford all make happy contributions to the evening's jollity; while the small band of chorus ladies work so hard and change their dresses so often that praise of the "revue" must not overlook their efforts.

#### THE VILNA TROUPE. AT THE KINGSWAY.

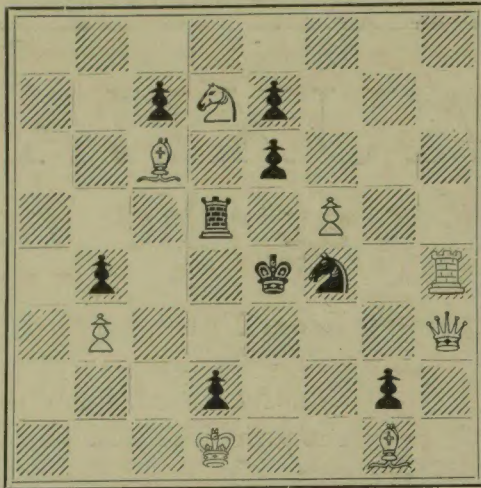
Since the language of the plays which the Vilna Troupe, or Jewish Arts Theatre Company, are presenting so far at the Kingsway is Yiddish, it is bound to be unintelligible to such of their audience as are not of Jewish extraction or have not made a study of Yiddish.

Under these conditions, a piece of the sort which they produced last week, showing a son goaded into the murder of his own father, can only be viewed in pantomime, and makes, of course, very grim pantomime. But if the play cannot be judged on its merits, there is no getting over the volcanic energy, the realistic sincerity, of the acting, and London has here the chance of a new thrill.

### CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

PROBLEM No. 3894.—By Mrs. W. J. BAIRD.  
"Time rings its changes."  
BLACK.



WHITE.

White to play, and mate in two moves.

SOLUTION OF PROBLEM No. 3892.—By THE LATE P. H. WILLIAMS.

WHITE BLACK  
1. B to Kt sq Any move.  
2. Mates accordingly.

W R AITCHISON (Southampton).—We cannot put our hand on the problem at the moment; as it is so far back; but we will take the first opportunity of looking it up.

E G C (Bristol).—It is impossible for us to explain the purpose of every move in a game. All we can do is to indicate the more important or critical points.

H J M (Hampstead).—We are pleased to hear from you again, and hope to find your welcome contribution quite sound.

R WALTERS (Stoke Newington).—There is no error. No. 3888 is quite sound, and cannot be solved as you suggest.

CORRECT SOLUTIONS OF PROBLEMS No. 3888 and 3889 received from George Parbury (Singapore); of No. 3890 from Horace E McFarland (St. Louis, U.S.A.); of No. 3891 from Frank H Rollison (Evansville,

U.S.A.), Henry A Sellar (Denver, U.S.A.), and P W Hunt (Bridgewater); of No. 3892 from M McIntyre (Camberwell), O Newbold (Salisbury), Rev. W Scott (Elgin), C H Watson (Masham), L D Heppenstall (Wakefield), P W Hunt (Bridgewater), J Murray (West Vale), W Strangman Hill (Palmerstown), Major R B Pearce (Happisburgh), and E M Vicars (Norfolk).

CORRECT SOLUTIONS OF PROBLEM No. 3893 received from Albert Taylor (Sheffield), Joseph Willcock (Southampton), Frank Thompson (Clapham), and E G B Barlow (Bournemouth).

#### CHESS IN ENGLAND.

Game played in the Masters' Invitation Tournament at Hastings, between Messrs. BOGOLJUBOFF and ALEKHINE.

(Queen's Pawn Opening.)

WHITE (Mr. B.) BLACK (Mr. A.)  
1. P to Q 4th P to K B 4th  
2. P to Q B 4th  
The Dutch Defence adopted by Black was at one time supposed to be invalidated by 2. P to K 4th, constituting the Blackmar Gambit. Subsequent experience, however, proved this to be a fallacy.

19. Kt to B 3rd  
20. Kt to B sq Kt to K 2nd  
21. P to R 4th  
Leaving a gap at Q Kt 4th, of which Black is prompt to take advantage. Having finished his operations on the King's side, he resumes his activity on the other flank.

21. Kt to B 3rd  
22. R to Q 2nd Q Kt to Kt 5th  
23. B to K sq Q to K sq  
24. R to K Kt 2nd P takes P  
25. P takes P B takes P  
26. Kt to B 2nd B to Q 2nd  
27. Kt to Q 2nd P to Q Kt 4th  
28. Kt to Q sq Kt to Q 6th

The beginning of a beautiful combination carried through with consummate skill.

29. R takes P P to Kt 5th  
30. R takes R P takes Q  
31. R takes Q P to B 7th  
32. R takes R(ch) K to R 2nd  
33. Kt to B 2nd P to B 8th (a Q) (ch)  
34. Kt to B sq Kt to K 8th  
35. R to R 2nd Q takes B P  
36. R to Q Kt 8th B to Kt 4th  
37. R takes B Q takes R  
White carried on the game for some further time, but it fitly ends here.

The popular Onoto Diaries, now ready for 1923, have several features peculiar to them: a monthly index in two colours, by which any date can be found at once; an alphabetical index at the end to record addresses, telephone numbers, etc.; specially thin (but opaque) paper, which is essential in pocket diaries, so as to occupy the minimum of space; an insurance coupon for £2000; and a coupon for an interesting and simple £100 prize competition. On the inside of the back cover is a small pocket for carrying visiting-cards and stamps. There has also been added a fixed ribbon marker; and many pages have been ruled cash, to enable private accounts to be kept with ease.

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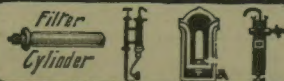
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